JESUS, OF THE FOURTH GOSPEL

A dissertation by

Terrance A. Sweeney, S. J.

presented to

The Faculty of the

Graduate Theological Union

in partial fulfillment of the

requirements for the degree of

Doctor of Philosophy

Berkeley, California

February 19, 1974

Committee Signatures:

Wayne R. Rood

Chairman

William J. Fulco

Michael Callahan

John Boyle

Milton Gelman

XUM

JESUS, OF THE FOURTH GOSPEL

Screenplay

by

Terrance A. Sweeney, S. J.

XUM

CHARACTER NOTES

CHRIS (JOHN CHRISTIANSON) -- The Jesus-actor. Genuinely friendly, effusive. Early thirties. Extremely sensitive and talented actor - immerses himself with great energy and dedication into the role of Jesus. Looks to author of the screenplay first for knowledge; later, for wisdom. Finds himself becoming totally absorbed in the Person of Christ.

FATHER THOMAS WALSH -- Jesuit scholar, forty years old. Author of the screenplay, Jesus of the Fourth Gospel. Strong, lively character, decisive in his expressions and judgments. He's convinced his screenplay, if executed according to his vision, will become a powerful apostolic witness. His Jesuit training has sharpened his belief in the goodness of man - sometimes to the point of blinding him to their weakness.

DIRECTOR (ARTHUR ST. CLAIR) -- Mid fifties, impeccable appearance, flawless in his attention to detail. Unmarried. His first and last love is the art of film. His highly acclaimed talent drives him, almost compulsively, to perfect in ever-increasing degrees his artistic judgments - often at the expense of those working under him.

CANDICE -- Plays the combined roles of Mary Magdalen, Mary the sister of Lazarus, and the Adulterous Woman of Chapter 8 in John's Gospel. Twenty-seven. Physically, very attractive. Inner beauty rough and unformed, but she's sharp enough to know it. Unmarried, has had affairs with men, but found them less and less meaningful. Now, her relationship with David is as much one of convenience as interest.

DAVID HASKYN -- The Judas-actor. Thirty. Very handsome. Sometimes crude, sometimes witty, but always possessive. Married and divorced twice. Now, very much attracted to Candice.

JOHN THE BAPTIST -- Fear-inspiring. A wild, ascetical man whose truthful words burn men's conscience.

NICODEMUS -- A Pharisee and leading member of the Jewish governing body, the Sanhedrin. Statesman-like appearance. Fifty-five years old. Honest, but cautious.

SAMARITAN WOMAN -- Mid thirties. Very plain in appearance, but very powerful in personality. A self-determining woman living in a woman-demeaning society.

INFIRM MAN -- Sixty years old. Weak in body and spirit. His suffering has made him selfish, not strong.

MAN BORN BLIND -- Twenty-eight. A black man - despised by society. He has learned to see with the eyes of his soul. When he learns the truth, he will follow it fearlessly.

MARTHA -- A middle-aged woman whose home is her castle. Practical, industrious, always busy.

LAZARUS -- Knows how to come when he's called.

CAIAPHAS -- The reigning High Priest of the Jews. Knows his power and knows his place - the land of God ruled by the iron claws of Rome, and he's caught in between. Fifty. Cold, callous.

PILATE -- An honest man, once. His compromises of the truth drove him to find refuge in the law. A man acquainted with the evil in others, and the evil in himself. A small man, who should have been great. He despises the Jews thoroughly, but fears their religious temper.

DISCIPLES (Andrew, John, Peter [Simon], Philip, Nathanael, James [son of Zebedee], Jude, Simon the Cananean, Matthew, James [son of Alpheus]) -- Short, tall, young, middle-aged, bright and dull - these are the ones who followed the Lord - who touched him, laughed with him, ate with him, listened to him when no one else would, surrounded him when he was in danger - except when his "hour" had come. These are the ones who won his heart, especially Peter, James, and the youngest of them, John.

MARY -- Beauty befitting the mother of God's Son

JESUS (RISEN) -- In Chris' mind he has many faces but only one voice.

XUM

JESUS, OF THE FOURTH GOSPEL

By

Terrance A. Sweeney, S.J.

FADE IN:

WHITE, BLANK SCREEN

A SCHOLAR PRIEST'S HAND holding an ink pen moves INTO FRAME and writes the following:

"In the beginning was the Word"

The pen hand pauses momentarily. Now, we HEAR a breeze beginning to stir, a whisper...

The pen continues to write:

"The Word was with God
And the Word was God"

The hand stops again, poised, then suddenly X-slashes across the three lines just written. The left hand reaches INTO FRAME, grabs the paper, crumples it and tosses it o.s., leaving a white, blank second sheet in place.

The pen hand slides reflectively over the clean sheet, then writes:

"The Word was the true light   The Word was made flesh"

The breeze SOUND begins to build, a slight wind now, continues under:

DISSOLVE

BLACK SCREEN

The following white hand-script letters begin to form words vertically:

(CONTINUED)

XUM

CONTINUED:

I
N

T
H
E

B
E
G
I
N
N
I
N
G

W
A
S

T
H
E

W
O
R
D

The wind SOUND continues under, just a bit stronger as a second series of letters, luminescent, in rudimentary type-set script, appears to the left of the vertical sentence, horizontal:

(CONTINUED)

CONTINUED:

I
N

T
H
E

B
E
G
THE WORD WAS THE TRUE LIGHT I
N
N
I
N
G

W
A
S

T
H
E

W
O
R
D

Wind SOUND grows stronger as the second horizontal letter image forms.

Now, a third image, spelled out in what appears to be IBM computer print-out letters, traces its colored image on the screen in the following position:

(CONTINUED)

XUM

CONTINUED:

I
N

T
H
E

B
E
G
THE WORD WAS THE TRUE LIGHT I THE WORD WAS MADE FLESH
N
N
I
N
G

W
A
S

T
H
E

W
O
R
D

The wind SOUND begins to build in violence, as the image thickens, beginning to form a cross. O.s., a VOICE SINGS:

JESUS' VOICE

Father, the hour has come
Glorify your Son
So that your Son may glorify you...

DISSOLVE TO:

EXT. SKULL-SHAPED DESERT HILL - DAY

At the base of a wooden stake (stipes) buried in the earth, a large cross-beam (patibulum) slams to the hard earth with a thud, as the wind now begins to RAGE.

CENTURION'S VOICE

Strip him!

FULL SHOT - CHRIS

CHRIS' back fills entire FRAME. Blood soaks through his

(CONTINUED)

XUM

CONTINUED:

formerly white overgarment. Two pairs of EXECUTIONERS' hands rip the garment clear, exposing Chris' upper torso and outstretched arms. Blood streams from scabs and welts down Chris' naked back. Chris is swung around and lowered to the patibulum.

LOW ANGLE - MOB OF BYSTANDERS - CHRIS' POV

A MOB of PRIESTS, LEVITES, and TOWNSPEOPLE ring the area of the cross. They are like figures in a mirage, their voices screeching a chaos of jeers and taunts.

FIRST VOICE
He saved others - let him save himself if he is the Messiah of God, the chosen one!

SECOND VOICE
So you are the one who was going to destroy the temple and rebuild it in three days! Save yourself, why don't you!

NEW ANGLE - CHRIS

Chris' outstretched arms have been fastened to the one-hundred and twenty-five pound patibulum with a thick rope. The executioners raise Chris to a sitting position, using the stipes to balance his weight. From a crown of thorns dug into Chris' head, blood rivulettes down his distorted face. Swirls of sand begin to blanket the hill as the wind HOWLS.

REVERSE - CHRIS' POV

The mob, mocking and sneering, surges against a holding line of SOLDIERS. Behind the front line of the mob, FATHER THOMAS WALSH, disguised as a Jewish shepherd, paces back and forth furtively and with great anxiety, stopping at one point of the mob, then another, to study Chris.

WALSH
(trying desperately to
convince himself)
You're mad! You have to be mad!

ON CHRIS AND EXECUTIONERS

The executioners and TWO SOLDIERS raise Chris up the stipes until the patibulum finds its niche at the top of the stipes. Chris' body jolts into position, shivering violently.

XUM

CLOSE-UP - CANDICE

She's jammed against the line of soldiers by the mob. Face and eyes widening in the horror of Chris' suffering, she lets out a long SCREAM and frantically starts to slam her body into the retaining arms of the soldiers as:

CANDICE
No! Noooooooo!

She breaks free, runs into the clear, toward Chris.

HILLCREST - FULL

For the first time we now see the TWO THIEVES crucified on either side of Chris.

Candice rushes INTO FRAME, hysterical, and flings her body against Chris'.

A soldier grabs her and tosses her roughly back into the crowd.

ON CANDICE IN CROWD

Frenzied and weeping she shoves her way down the front line of the crowd as it continues its vituperation.

She finally reaches JOHN the DISCIPLE and MARY, clinging to each other, dread and horror clouding their faces as they look toward Chris. Candice grabs John, holding on to him, crying hysterically.

ON WALSH

He looks around in desperation and profound turmoil - shooting nervous and distracted glances at Chris.

MEDIUM SHOT - CENTURION

CENTURION
Some king these Jews have! Here--
(he hands inscription
to executioner)
Post this.

CAMERA FOLLOWS as executioner raises inscription to space slightly above Chris' head and pounds it to the cross with four nails. The inscription, written in HEBREW, LATIN, and GREEK says: JESUS OF NAZARETH KING OF THE JEWS.

THE CROWD - FULL

CHIEF PRIEST
(jeering)
Let the 'Messiah,' the 'king of Israel,' come down from that cross here and now so that we can see it and believe in him!

CAMERA NOW MOVES UP Chris' violated, convulsing body, up to ZERO IN on Chris' face, CLOSE.

Chris' face distorts in a paroxysm of agony, slamming left cheek against the crossbeam. His mouth twists open unevenly, his face and neck veins bulge to breaking point as his head writhes and contorts momentarily in a delirious silent scream...and the first waves of pain pass from him with an awful gasp. Harshly sucking in air, Chris' face relaxes as he stares fixedly o.s...

SHIMMER DISSOLVE TO:

EXT. BANKS OF A DESERT RIVER - DAY

CAMERA FOCUSES on two arms as they raise up against the early morning sun a section of honeycomb. PULL BACK a bit to show the hands crunch it open, a stream of honey pours down to the face of JOHN THE BAPTIST. His desert-tan face is carved with ascetic lines, his hair and beard wildly dishevelled. He zestfully squeezes the honeycomb free of its last drops, and tosses it away.

CAMERA WIDENS to FULL SHOT of Baptist's lean body - clad in a garment of camel's hair, with a leather belt about his loins - as he strides down the river bank more like a stalking lion than a human being.

TRUCKING SHOT - BAPTIST'S POV

As he paces for several yards atop one of the banks of the river, the following are seen:

A cluster of FOUR MEN, shrouded in rags, as they cautiously divide a loaf of bread;

An elderly, CRIPPLED MAN, asleep;

On the opposite bank, TWO LEPERS huddled together;

A PREGNANT WOMAN standing and staring across; and close to her, FOUR SMALL CHILDREN jumping into the river and splashing each other.

XUM

FAVORING BAPTIST

The Baptist halts, cranes his neck, inhales deeply.

BAPTIST
(proclaiming loudly)
Repent! Repent!

He wades unflinchingly into the water. Across from him a delegation of THREE PRIESTS and TWO LEVITES wait imperiously on the river bank.

BAPTIST
You brood of vipers! Do not begin by saying to yourselves, 'Abraham is our father.' I tell you, God can raise up children to Abraham from stones. Even now the ax is laid to the root of the tree. Every tree that is not fruitful will be cut down and thrown into the fire.

1st PRIEST
Who are you?

BAPTIST
(emphatically)
I am not the Christ.

The crippled man has been awakened by the Baptist's shouting. He starts to habble into the water. The pregnant woman slips shyly into the water and begins to wade toward the Baptist.

MEDIUM SHOT - 2nd PRIEST

2nd PRIEST
Well, then, are you Elijah?

BAPTIST
I am not.

1st PRIEST
Are you the Prophet?

GROUP, FEATURING BAPTIST

BAPTIST
No.

(CONTINUED)

CONTINUED:

3rd PRIEST
Tell us who you are, so that we can give some answer to those who sent us. What do you have to say for yourself?

BAPTIST
I am, as Isaiah prophesied: 'a voice in the desert, crying out: Make straight the way of the Lord!'

2nd PRIEST
If you are not the Messiah, nor Elijah, nor the Prophet, why do you baptize?

BAPTIST
I baptize with water. There is one among you whom you do not recognize - the one who is to come after me - the strap of whose sandal I am not worthy to unfasten.

The Priests and Levites glance at one another with discontented puzzlement, until the 2nd Priest gestures suddenly toward...

NEW ANGLE - PRIESTS' AND LEVITES' POV

The two lepers move into the water to be baptized by John.

FULL SHOT - PRIESTS AND LEVITES

They turn in disgust and walk away.

NEAR BAPTIST

The pregnant woman moves INTO FRAME and lowers her head meekly. The Baptist places his hands over her head and immerses her completely under water. MOVE IN on roiling water.

DISSOLVE THROUGH TO:

EXT. DESERT RIVER - DAY (Later)

CLOSE DOWN ANGLE on the river surface, still. It ripples, roils again. PULL BACK to SHOW the Baptist raising up a YOUNG BOY from his baptism. WIDEN to SHOW that behind the boy is a line of MEN and WOMEN, waiting to be baptized.

(CONTINUED)

XUM

CONTINUED:

Close to the Baptist are his two disciples, ANDREW and JOHN. Andrew holds the cloak of a woman about to be immersed; on the other side of the woman, John playfully rocks the woman's BABY in his arms.

The young boy moves away from the Baptist. The woman steps up. The Baptist immerses her for a moment, then raises her up. She wipes her face, then turns to receive her baby from John the disciple.

The Baptist suddenly fixes his gaze o.s. His eyes burn in recognition.

BAPTIST
Look, there is the Lamb of God, who takes away the sins of the world. He is the one I spoke of when I said: A man is coming after me who ranks before me because he existed before me.

BAPTIST'S POV - TO BANK

Chris stands there, looking back, quietly. CAMERA SLOW ZOOMS IN on Chris' face. He is calm, friendly. OVER THIS:

BAPTIST'S VOICE
I saw the Spirit coming down on him from heaven like a dove and resting on him. I did not know him myself, but the one who sent me to baptize with water told me--

ON BAPTIST

BAPTIST
'When you see the Spirit descend and rest on someone, it is he who is to baptize with the Holy Spirit.'

CLOSE - CHRIS

Looking o.s. toward the Baptist, peacefully.

TWO SHOT - JOHN THE DISCIPLE AND BAPTIST

John the disciple hands the baby to the woman and sloshes enthusiastically through the water toward Chris.

FAVORING ANDREW

Andrew absent-mindedly drops the woman's cloak he is holding and pushes his way through the baptismal line to follow after John. Men and women in the line stare back at Chris, o.s., in complete bewilderment.

THE BANK - FEATURING CHRIS

Chris walks away along the bank.

BAPTIST'S VOICE
(shouting jubilantly)
Yes, I have seen for myself and I am the witness that he is the Chosen One of God!

BANK - RIVEREDGE, DOWN THE LINE

Chris strides toward CAMERA, f.g., as John and Andrew try to catch up to him. Chris stops quickly, turns to them.

CHRIS
What do you want?

JOHN
Rabbi...

ANDREW
Where do you live?

CHRIS - CLOSE

His eyes envelope them. He studies them for a beat. Then, gentle but firm:

CHRIS
Come and see.

DISSOLVE TO:

EXT. DESERT ROAD - DAY

Andrew and his brother SIMON are walking quickly down the road. Andrew speaks to his towering brother with great enthusiasm.

ANDREW
We have found the Messiah!

ROAD - AT FORK BEYOND

(CONTINUED)

XUM

CONTINUED:

PHILIP and NATHANAEL walk, from opposite direction, on the same desert road.

PHILIP
(eagerly)
It was so strange. He stared at me for the longest time, and then just said: 'Follow me.'

He throws up his hands in amazement.

Nathanael smiles at Philip's bewilderment.

PHILIP
(continues)
We've found the one Moses spoke of in the law - the prophets too - Jesus, son of Joseph, from Nazareth.

NATHANAEL
(laughing)
From Nazareth! Can anything good come from Nazareth?

PHILIP
See for yourself.

CAMERA FOLLOWS Philip and Nathanael as they turn off the road and head in the direction of a small, oasis-like cluster of trees. They walk up to four figures who sit in the shade of one of the trees: they are Andrew and Simon, John and Chris. Chris looks at Simon.

CHRIS
(gently, but with power)
You are Simon, son of John; from now on your name shall be Peter.

Simon looks intently at Chris. He's jolted, but there's something about Chris that makes him accept this.

Philip and Nathanael sit. Chris and John look toward them.

CHRIS
(warmly, to Nathanael)
Now here's a true Israelite. You deserve the name: incapable of deceit.

CONTINUED:

NATHANAEL
(disarmed)
How do you know me?

CHRIS
Before Philip came to call you,
I saw you under the fig tree.

The others react - there is no way Chris could have seen him before.

NATHANAEL
(shaken)
Rabbi, you are the Son of God,
you are the King of Israel.

MOVE IN TIGHT on Chris' face as:

CHRIS
You believe that - just because
I said I saw you under the fig tree.
You will see much greater things
than that --

CUT TO:

EXT. DESERT FILM UNIT BASE - DAY

CLOSE, BLACKBOARD. Walsh's hand is finishing chalking the following diagram:

PROLOGUE		PROLOGUE	
BOOK OF SIGNS		BOOK OF SIGNS	DODD
BOOK OF GLORY	BROWN	BOOK OF THE PASSION	
EPILOGUE			

PROLOGUE
1) manifestation of the Messiah to the world 1:19 - 4:54
2) " " " " " " Jews 5 - 12 Guilding
3) " " " " " " Church 13 - 20

PROLOGUE 1:1-18

PITCHING HIS TENT 1:19-12	PRAYING AS PRIEST 17	PASSING OVER 13-20

EPILOGUE 21

(CONTINUED)

XUM

CONTINUED:

CHRIS' VOICE
(continuing)
-- I solemnly assure you, you shall see the sky opened and the angels of God ascending and descending on the Son of Man.

Absolute silence for a moment, as Walsh's chalk SCREECHES writing the last few words in the above diagram: "EPILOGUE 21."

TIGHT CLOSE-UP - CHRIS

Matching, as much as possible, his position in the previous scene. Now he is passive, intently listening. The chalk SCREECHES to an end.

WALSH'S VOICE
As this demonstrates, Guilding's research led her to an interpretation of the Fourth Gospel quite different from those of Brown and Dodd --

OVER the above, PULL BACK and ADJUST, HOLDING Chris f.g., to SHOW he is with the rest of the unit, sitting on folding chairs under a canopy, listening intently to Father Walsh at the blackboard, explaining the diagram.

We now see the film unit base. The canopy, supported at four ends by thick wooden poles, is in the center of a rectangle formed by various sized trailers. Lights, props and variegated camera equipment rest at the side of a large mobile unit. Beyond, seemingly endless desert.

(NOTE: Physically, or at least symbolically, this set-up is a replication of the actual architectural arrangement of the ancient Jerusalem Temple - forms and shapes in rising pattern similar to the courts and buildings arranged in tiers apexing at the Holy of Holies. We will see the canopy-like tent symbol repeating itself throughout the film in various scenes.)

WALSH
(continuing)
-- She concludes that the Fourth Gospel is explicitly and systematically organized on the liturgical principle that Jesus is the fulfillment of the whole Jewish system of worship.

XUM

FAVORING CREW GROUP

Camera and Sound men. One dozes, he could care less. Two look at each other -- "Wow!".

WALSH'S VOICE
(continuing)
She sees three divisions in the
Gospel --

FAVORING WALSH

As he draws three expanding and concentric circles on the chalkboard. During the following, he numbers each circle and points to the corresponding number under the Guilding grouping of the diagram:

WALSH
(continuing)
In the third and second divisions,
the Evangelist's main focus is
the Jewish festal cycle - the
things symbolized by the feasts
are fulfilled in Jesus and his
church, particularly in the
Eucharist --

FAVORING DIRECTOR, DAVID AND CANDICE

They all sit in the front row, near Chris. ARTHUR ST. CLAIR, the director, is the kind of impeccable man who never sweats or wrinkles his clothes. He listens with casual intensity, hearing only that which has meaning to what he will film, absorbing what he needs for his own vision. A patrician artist - and consummate artisan.

CANDICE is attractive in every way a sophisticated lead actress can be. Her interest is actress-casual, half-listening to Walsh, half-attentive to the man next to her, with whom she has a slightly more than professional relationship.

DAVID HASKYN - always the second lead. Handsome, possessive, crudely witty. His arm rests on Candice's back, and the slight extra pressure makes her conscious of it being there.

Candice and David are actors, and they are acting attentive at the moment.

(CONTINUED)

XUM

CONTINUED:

WALSH'S VOICE

-- In the first division, chapters one to four, the emphasis is not on the feasts, but on the Temple itself, that Jesus is the New Temple, and that worship in Him is the new worship in Spirit and in truth.

ACROSS WALSH TO DESERT BEYOND

He takes a deep breath, sees he has made his point. He erases everything on the board except the bottom diagram grouping. As he does:

CHRIS

He stares at the blackboard, beginning to see something form.

WALSH

Walsh now chalks an outline around the remaining words... A Cross. Now it is done. With finality, he hastily draws a circle around the diagram, and tosses the chalk onto the chalk-ledge. O.s., a sharp INTAKE OF BREATH from Chris. Walsh turns to him, curious.

FAVORING CHRIS

He's absorbed in the new design even Walsh has not realized.

CHRIS

(realizing, almost to himself)

...The Eucharist...incarnation, death...resurrection - all in one Sacrament...

FAVORING WALSH

Reacting. He looks back at the diagram, eyes penetrating through the chalk and board, seeing Truth, affected. He turns back to stare at Chris. He nods slowly. It's a transcendental moment for both of them. He catches himself.

XUM

(CONTINUED)

CONTINUED:

WALSH

Well.

(A beat. Then:)

In the past seven days, I've related to you only the beginnings of the research done on John's Gospel - but you've heard enough to see that the Gospel is so rich and powerful that making it requires more than acting talent or technical expertise --

He stops and looks directly across at:

CREW GROUP

The sleeper is now really asleep. The two cameramen are nodding.

BACK TO WALSH

He smiles, shrugs.

WALSH

(amused)

I can see that some of you are as thrilled as they were at my last homily.

(he raises his voice)

Here's my last religious commercial --

THE GROUP

They grin back at him. B.g., one of the cameramen gives the sleeper an elbow poke. The sleeper jerks awake and nods vigorously.

FAVORING WALSH

WALSH

-- Each of you has the text of the Gospel. Read it, reflect on it, pray over it, make it your home - fall to sleep with it at your bedside, take it to the shower with you so that afterwards you can dry off reading it! Amen!

GROUP

CAMERA PANS film unit as members clap with delight and appreciation, then CENTERS on front row group.

Director stands, notebook in hand; Walsh moves to his seat in the front row next to the Director's.

DIRECTOR
Thanks, Fr. Tom... You sure you don't want an acting part in the film? You're a natural.

WALSH
Are you kidding - with those millions of critical eyes and ears scrutinizing my every gesture and inflection - I'd crack under the strain.
(as he sits:)
Thank God for people like Chris, David, and Candice.

DAVID
It's our egos, Father, they only thrive with attention.

WALSH
You see, a true actor, without guile.

DIRECTOR
This is the last time Father will speak to us as a group on the meaning of the Gospel. From now on he'll talk with you on an ad hoc, individual basis... That's it for now.

Members of the film unit rise and begin to leave.

DIRECTOR
Chris, can I see you for a minute?

Chris stands and walks over to him.

DIRECTOR
Fr. Walsh and I are taking the helicopter into town to look at the rough cut of the Cana scene. Can you come with us?

CHRIS
Sure.

(CONTINUED)

XUM

CONTINUED:

DIRECTOR
We're leaving in an hour.

CHRIS
O.K.

They start out. TIGHTEN ON Candice and David. He holds her back as:

DAVID
(softly, with sarcasm)
St. Clair and Chris seem to be hitting it off well...

CANDICE
Ah, do I sense a touch of jealousy?

DAVID
The part should have been mine. I'm better than he is - St. Clair and the studio both know that.

CANDICE
(teasing)
Are you?

They move out from under the canopy. Ahead of them by several yards, the Director and Walsh are talking about something.

CAMERA WIDENS to SHOW that everyone has now left the meeting place. Gentle GUSTS of wind form billows in the canopy, a soft CREAKING NOISE VIBRATES from the wooden supports. O.s., a murmur at first, then increasing in volume, SOUNDS of LAUGHTER and JUBILATION.

DISSOLVE THROUGH TO:

EXT. COURTYARD OF LARGE HOME - NIGHT

SOUND of laughter and jubilation carries through here from previous scene, louder now.

The high walls and house, made of dark basalt, form a rectangle around the courtyard. In the center of the courtyard, a beautiful silk canopy is supported by four decorative poles, measuring ten feet in height. The area under the canopy is five feet by five feet. Three doors open out from the house into the courtyard, and both in the courtyard and in the house torches line the walls. A wedding feast is in progress, there is a

(MORE)

XUM

CONTINUED:

striking spirit of happines and celebration.

OPEN ON the "tent" in the courtyard, then WIDEN to FULL SHOT.

In a far corner of the yard, an elevated platform holds SEVEN MUSICIANS together with their instruments. They are settling down to play.

CAMERA FOLLOWS THREE SMALL CHILDREN as they weave playfully through the courtyard and into the center door.

INT. BANQUET ROOM - NIGHT

Philip and Nathanael, Peter and Andrew, in groups of two, mingle with the guests who are standing at opposite ends of the room.

In a prominent place, the radiant and handsome BRIDE and BRIDEGROOM, and only a few pillows away from them, Mary the mother of Jesus, John the disciple, and Chris.

O.s. the SOUND of REED PIPES, HAROPS, FLUTES, and CYMBAL as they cue the beginning of the Dance of the Bride and Bridegroom.

FAVORING BRIDE AND BRIDEGROOM

The children grab their hands, tugging them up. The celebrants cheer, egging them on. The couple looks at one another joyfully, rises, and leads the guests into the courtyard.

EXT. COURTYARD - NIGHT

Bride and Bridegroom separate to different ends of the yard. Behind the Bride, the women guests draw up and form a line: behind the Bridegroom, the male guests.

Chris eagerly takes a place in the line as the musicians strike up the Dance.

Andrew and John stare at Chris, perplexed by his festive spirit and non-ascetical deportment.

ANDREW
The Baptist never danced.

JOHN
True. But with Jesus here,
(MORE)

(CONTINUED)

XUM

CONTINUED:

JOHN
(continuing)
I'm not so sure --

John runs spontaneously to join in the dance line.

CAMERA FOLLOWS Bride and Bridegroom as they lead their groups in a choreograph of courtship and bridal union. Throughout the Dance, which uses the "tent" as its point of dynamism and "sanctuary of union", the Bride and the Bridegroom are the only man-woman couple that touches one another, and that under the "tent."

FAVORING CHRIS

He dances with great energy and enthusiasm.

ANGLE - TO HOUSE

CAMERA FOCUSES DEEP on a SERVANT inside the house, who gathers cups and plates in a large basket. Behind him, Mary can be seen talking with the STEWARD.

The servant exits into the courtyard, then walks with his burden toward the third door, which leads to the kitchen.

INT. KITCHEN - NIGHT

THREE SERVANTS work at cooking and cleaning. A FOURTH SERVANT, a fat man, sitting on a short wooden stool, oversees the work, and gnaws heartily on a large bone.

FAT SERVANT
(sighing)
Ah, these weddings. Their pleasure
is our pain.

He turns to servant behind him, a young boy of thirteen.

FAT SERVANT
(continuing)
Here, go get me some more wine.

He hands the boy a cup. The boy exits into yard.

EXT. COURTYARD - NIGHT

Mary is in the courtyard now, looking into the dance line to find her son. Behind her, TWO SERVANTS.

XUM

FAVORING TWO SERVANTS

One of them notices the young boy passing by, with empty wine cup in hand. He grabs the boy and stops him short.

FAVORING MARY

She catches Chris' eye, gesturing to him as he sweeps by in the Dance.

FULL SHOT - MARY, SERVANTS, CHRIS

Chris, breathing exuberantly from the Dance, beads of sweat forming on his happy face.

MARY
They have no more wine.

Chris stops short, surprised at what she now is asking of him.

CHRIS
(hesitating)
Woman, why turn to me? My hour
has not yet come.

Mary looks through him, as only a mother can with her son, then turns to the servants.

MARY
Do whatever he tells you.

She walks o.s. Chris looks after her in amazement - then, to the two older servants:

CHRIS
Gather the empty water jars,
fill them with water. And
bring them here.

The servants leave.

FAVORING CHRIS

He takes a deep breath, ponders a moment. Then returns to the Dance.

ON THE DANCE

The dancers weave and swirl about the courtyard with great merriment and zest. Then the music and Dance culminate in a tender crescendo as the Bride and Bridegroom meet one another under the "tent" touching in a ritualistic

(MORE)

(CONTINUED)

XUM

CONTINUED:

and wholly personal kiss. The celebrants cheer.

FAVORING CHRIS

He looks around and sees that the servants have brought six filled water-jars into the yard. He walks over to them. This catches the eyes of the four disciples. They move toward Chris.

FAVORING JOHN

He is now next to Chris and the servants, and thirsty. He takes a dipping utensil from a servant, plunges it into one of the large jars, and drinks the water.

John hands the cup to Chris. Chris shakes his head. John pours the water back, returns utensil to servant. Andrew, Philip, Peter, and Nathanael are nearby.

FAVORING CHRIS

He raises his head, pauses silently for a moment, then:

CHRIS
(to the servant)
Draw some out now.

The servant dips in the cup.

SERVANT
(waits, perplexed)
What am I supposed to do with it? It's just water.

The Steward pushes his way to them.

STEWARD
(to servant)
What are you doing?
(noticing the jars)
Where did these jars come from?
Let me taste it?

The servant looks a bit panicked. Chris nods to him.

The servant hands the cup to the Steward.

The Steward drinks deeply. The rest watch, waiting for they know not what. The Bridegroom ENTERS FRAME, empty cup in hand.

XUM

FAVORING STEWARD

The Steward finishes, smacks his lips, the professional wine-taster. He sighs, hands the cup to the Bridegroom:

STEWARD
Everyone serves the best wine first, and waits until the guests have drunk freely before serving the poorer sort --

The Bridegroom drinks heartily.

STEWARD
(continuing)
-- But you have kept the best wine till now.

The Bridegroom looks at him quizzically, completely unaware of the miracle that has just taken place.

FULL SHOT

The disciples look on with awe. The servants are stunned. Mary smiles as CAMERA PULLS BACK to SHOW we are viewing a film of the above scene. As the action ends:

INT. DIRECTOR'S HOME - SCREENING ROOM - NIGHT

During the following scene, three rooms in the Director's house will be shown: the screening room, a museum-like room of highly selective audiovisual art objects, a work room. The Director's home is a technical wonder, with extremely sophisticated electrical circuitry, electronic sensors that open and close wood-carved doors, and a light-system that signals a fine and delicate sensitivity to patterns of illumination.

The screen goes WHITE as the double track system of the rough cut of the Cana Wedding concludes.

NEW ANGLE - DIRECTOR, CHRIS, WALSH

The Director pushes a button that illuminates the screening room. Near him is a small tape recorder.

For a moment all three silently mull over the scene they have just watched, as St. Clair pushes two more buttons on the panel that remotely controls the projection room equipment. He activates the tape recorder as:

CONTINUED:

DIRECTOR
Bill, have the lab color time the Dance again - tell Ed to go ahead with the full musical score on this scene, it works well. There's better footage on the Fat Servant --

CHRIS
(to Walsh)
I just finished Fr. Brown's second volume on the Gospel.

WALSH
By the time this film is in the can you'll be a first rate theologian.

CHRIS
I've played a lot of roles, but never one that demanded so much...

DIRECTOR
(continuing into tape)
-- And check back with me at six tomorrow.

He turns off machine.

DIRECTOR
Can we go into the study now?

Director, Chris, and Walsh rise and walk through doors which open and close electronically.

INT. MUSEUM ROOM - NIGHT

They enter an amazing "museum" of photo-cinema equipment and visuals. Walsh and Chris continue their conversation as the following are seen:

REFRACTORY MIRRORS
CAMERA OBSCURA (Alberti's 1250 model and DaVinci's 1500 model)
BARKER'S PANORAMA 1780

CHRIS
(continuing his train of thought with Walsh)
The others - Oedipus, Lear, Thomas More - they are only shadows next to him.

XUM

DeLOUTHERBOURG'S EIDOPHUSIKON 1781
DAGUERRE'S DIORAMA 1822
THAUMATROPE 1826
STAMPFER'S MAGIC DISC 1833

WALSH

As anyone would be, compared to God.

HORNER'S ZOETROPE 1834
TALBOT'S CAMERA OBSCURA WITH LENS 1835
REYNAUD'S PRAXINOSCOPE 1877
EDISON'S KINETOGRAPH CAMERA AND KINETOSCOPE VIEWER 1890

CHRIS

(with gentle intensity)

The more I read, the more attractive and more mysterious he becomes. And yet, somehow there is such simplicity...

Walsh looks at him, increasingly impressed with Chris' depth of character.

The Director, several feet ahead of Walsh and Chris, is not following this conversation. His attention is absorbed in looking over several of the many artifacts resting here in his personal film kingdom.

BLOWN-UP PHOTOS line the two side walls of the room:

shot of Chaplin in The Perils of Pauline
shot from Porter's The Great Train Robbery
shot from Griffith's Birth of a Nation
shot from Griffith's Intolerance
shot from Eisenstein's Battleship Poetmkin
shot of Buster Keaton in The General
shot from Weine's Cabinet of Dr. Caligari
shot of Valentino in Foolish Wives
shot from Fellini's 8 and 1/2
shot from Bergman's Seventh Seal
shot from Fellini's Satyricon
shot from Bergman's Cries and Whispers

The SOUND of a door sliding open is HEARD.

NEW ANGLE

The Director, Chris and Fr. Walsh reach the door to the study. Immediately to the left of the door is a rear-projection screen with a continuous chain of slides of famous FILM PRODUCERS and DIRECTORS.

(CONTINUED)

CONTINUED:

Immediately to the right of the door, another rear-projection screen is showing the film ORDET.

As the three pass through a thick passageway, the sliding doors close automatically behind them.

The slide and film projections continue, as though the Director's "museum" is in eternal projection.

Just before the doors close entirely behind them, Chris is heard to say:

CHRIS
I wonder if I'll be able to sustain the role.

INT. DIRECTOR'S STUDY - NIGHT

The study (work-room) is well-lit, extremely orderly. Three of the four walls are lined with one set per wall of the following:

Photographic Portraits of the LEAD ACTORS in the film they are now making;
Photographs of SACRED BUILDINGS in the Holy Land today that have replaced those existing during the historical life of Christ;
SET SKETCHES (of the sets designed for the film).

CAMERA FEATURES a giant model of ancient Temple of Jerusalem. The model rests on a massive mohagany table.

WALSH
Three times a year Jews from all over the known world flocked to the Temple of Jerusalem, and this because of their belief that here --
(he points to the innermost part of the Temple)
-- In the Holy of Holies, was God's dwelling place among men. Here --
(he points again)
-- In the outermost Court of the Temple, the Court of the Gentiles, is where Jesus --

DISSOLVE THROUGH TO:

EXT. TEMPLE OF JERUSALEM - DAY

Walsh's VOICE carries through here from previous scene.

(NOTE: The principle of set-designing the ancient buildings should be to replicate not in detail but in structural pattern, and the structural patterns replicated should be most indicative of the meaning and function of the ancient buildings. Principles of perception and light can be applied with great ingenuity and creativity on this point. For specific layout and measurements of the Temple, confer Joachim Jeremias, Jerusalem in the Time of Jesus, Fortress Press, Philadelphia, pp. 79ff., 22ff.; and Daniel-Rops, Jesus and His Times, E.P. Dutton & Co., Inc., New York, pp, 150ff.)

WALSH'S VOICE
(continuing)
-- Saw that the Temple was being
turned into an animal stable
and den of thieves.

CAMERA FOLLOWS Chris, John, Andrew, Nathanael, Peter and Philip as they pass through Temple gate into Court of the Gentiles. The Court seems more a livestock market than a place of worship. The following are seen as:

CAMERA PANS the Court: large money tables, which are surrounded with MONEY-CHANGERS, VENDERS, BUYERS of oxen, rams, sheep, lambs, goats, doves, pigeons.

FAVORING CHRIS

As his eyes absorb this with shock and indignation.

THE COURT

A high lattice separates the Court of the Gentiles from the elevated Court of Women. PILGRIMS in the Court display costumes from many countries: Judea, Mesopotamia, Cappodocia, Pontus, Asia, Phyrgia, Pamphylia, Egypt, Rome. A CACOPHONOUS DIN of price-haggling and frightened animals RINGS throughout the Court.

ON CHRIS

His body swells with anger.

XUM

A SERIES OF CUTS

USING TWO SECOND UNIT CAMERAS TO COVER the following melee, FEATURING CHRIS exploding in motion:

He snatches a rope that was used to tie three oxen together, and out of it fashions a whip. He strikes the oxen, moves through a small herd of sheep and agitates them to the point of scattering.

CHRIS
(shouting)
Take these out of here! Stop turning my Father's house into a marketplace!

BYSTANDERS stare at Chris, surprised, angered.

Chris unfastens a row of pigeon cages and frightens them to their freedom. Then he races down the line of money tables and with a furious burst of energy lifts them high and crashes them to the ground.

Moneychangers fall back from him fearfully, and fly to the ground to retrieve their scattered coins.

Peter, Nathanael, and Philip stare at him in utter amazement. Near them, a Pharisee (NICODEMUS) watches, awed by the power of Chris, secretly pleased by what he does.

FAVORING JOHN

JOHN
'Zeal for his Father's house will devour him.'

FEATURING WEALTHY MERCHANT

Who glares at Chris, infuriated.

WEALTHY MERCHANT
What sign can you show us authorizing you to do these things?

CLOSE UP - CHRIS

CHRIS
Destroy this Temple...and in three days I will raise it up.

FAVORING MONEYCHANGER

MONEYCHANGER

It has taken us forty-six years to build this Temple, and are you going to raise it up in three days?

ON CHRIS

He stares at them, then turns abruptly and walks to the Temple exit.

ANOTHER ANGLE

The merchants and moneychangers gape after him in exasperation - around them, the melee of a religious rage.

Nicodemus moves to f.g., oblivious of the confusion and anger around him, eyes showing interest and puzzlement as he watches Chris go, o.s.

DISSOLVE:

INT. TENT - NIGHT

Simon, Andrew, Philip, Nathanael, and JAMES rest on mats aligned almost in a circle within the perimeter of the tent. Close to the center, Chris sits, waiting. A small lantern rests in front of him.

SCENE OPENS on the flap of the tent as it is pulled back. John the disciple leads in Nicodemus.

Nicodemus, a prominent Pharisee and leading member of the Sanhedrin, surveys the tent carefully.

FAVORING CHRIS

As he notices Nicodemus' caution. He gestures to John. John hands Chris a water jug.

Chris extends it to Nicodemus with inviting and friendly eyes.

FAVORING NICODEMUS

He is reassured. He drinks the water.

Chris gestures him to sit, as John places a pillow in front of him.

XUM

FAVORING JOHN

JOHN
This is Nicodemus - he is
a member of the Sanhedrin.

NICODEMUS
I come here not for them,
but for myself.

NICODEMUS AND CHRIS

NICODEMUS
I saw what happened today
at the Temple.
(he pauses)
Rabbi, we know that you are
a teacher sent by God; for
no one could perform the
signs that you do unless
God were with him.

CHRIS
I solemnly assure you, no one
can see the reign of God unless
he is born from above.

NICODEMUS
How can a man be born again
once he is old? Can he return
to his mother's womb and be
born again?

CHRIS
I solemnly assure you, no one
can enter in God's kingdom
without being born of water and
Spirit. Flesh begets flesh,
Spirit begets spirit. Do not
be surprised that I tell you
you must be born from above.

Nicodemus looks on, still uncomprehending.

CHRIS
The wind blows where it wills.
You hear the sound it makes
but you do not know where it
comes from, or where it goes.
So it is with everyone born
of the Spirit.

CONTINUED:

NICODEMUS
How can such a thing happen?

CHRIS
You hold the office of teacher
of Israel and still you do not
understand these matters? I
solemnly assure you, we are
talking about what we know,
we are testifying to what we have
seen, but you do not accept our
testimony. If you do not believe
when I tell you about earthly things,
how are you to believe when I tell
you about those of heaven?

John looks on, captivated.

CHRIS
No one has gone up to heaven
except the One who came down
from there--the Son of Man
whose home is in heaven.
Just as Moses lifted up the
serpent in the desert, so
must the Son of Man be lifted
up, that all who believe in him
may in him possess eternal life--

NICODEMUS
Who is this Son of Man?

CHRIS
(continuing)
-- Yes, God so loved the world
that he gave his only Son, that
whoever believes in him may not
die, but may have eternal life.

NICODEMUS
The Sadducees do not believe
in life after death.

CHRIS
God did not send the Son into
the world to condemn the world,
but that the world might be
saved through him.

XUM

CAMERA SLOWLY PANS the disciples as:

CHRIS' VOICE

Whoever believes in him avoids condemnation, but whoever does not believe is already condemned for not believing in God's only Son. The judgment of condemnation is this: the light came into the world, but men loved darkness rather than light because their deeds were wicked.

CAMERA SWOOPS SLOWLY from Nicodemus' face to small lantern in front of Chris, as:

CHRIS' VOICE

(continuing)

Everyone who practices evil hates the light; he does not come near it for fear his deeds will be exposed. But he who acts in truth comes into the light, to make clear that his deeds are done in God.

SOFT FOCUS on lantern.

CUT TO:

INT. CHRIS' TRAILER - NIGHT

SHARPEN FOCUS, CLOSE, on text page (Chapter 3:25-36)

A stereo record PLAYS the KYRIE ELEISON of Josquin Desprez's Missa Ave Maris Stella.

We HOLD a beat to let the text register:

> A controversy about purification arose between John's disciples and a certain Jew. So they came to John, saying, 'Rabbi, the man who was with you across the Jordan - the one about whom you have been testifying - is baptizing now, and everyone is flocking to him.'
> John answered:
> 'No one can lay hold on anything
> unless it is given him from on high.
> You yourselves are witnesses to the fact

(CONTINUED)

CONTINUED:

that I said: 'I am not the Messiah;
I am sent before him.'

'It is the groom who has the bride.
The groom's best man
waits there listening for him
and is overjoyed to hear his voice.
That is my joy, and it is complete.
He must increase,
while I must decrease.

DISCOURSE CONCLUDED
'The One who comes from above is
above all;
the one who is of the earth is earthly,
and he speaks on an earthly plane.
The One who comes from heaven
[who is above all]
testifies to what he has seen and
heard,
but no one accepts his testimony.
Whoever does accept this testimony
certifies that God is truthful.
For the One whom God has sent
speaks the words of God;
he does not ration his gift of the
Spirit.
The Father loves the Son
and has given everything over to him.

Whoever believes in the Son
has life eternal.
Whoever disobeys the Son
will not see life,
but must endure the wrath of God.'

Chris' hand ENTERS FRAME and his index finger moves down the text as he READS ALOUD.

OVER THE FOLLOWING, CAMERA PULLS BACK to SHOW Chris sitting on his bed, holding the New American Bible in his hand.

CHRIS' VOICE
(intrigued)
It is the groom who has the bride. The groom's best man waits there listening for him and is overjoyed to hear his voice. That is my joy, and it is complete. He must increase, while I must decrease.

XUM

PULL BACK A BIT MORE as he reads aloud to SHOW the record player on the night stand near his bed. He seems to be alone. We now SEE the trailer is spacious and comfortable.

CHRIS
(continuing, as though trying to find the proper inflection)
The One who comes from above is above all; the one who is of the earth speaks on an earthly plane. The One who comes from heaven testifies to what he has seen and heard, but no one accepts his testimony. Whoever does accept this testimony certifies that God is truthful.

CAMERA ANGLES a bit and ADJUSTS to REVEAL Walsh sitting at a table nearby, paging through various books on Jesus and the Fourth Gospel, which we now see are scattered all over the trailer. He and Chris have been together talking for several hours.

CHRIS' VOICE
(as though memorizing)
For the One whom God has sent speaks the words of God; he does not ration his gift of the Spirit. The Father loves the Son and has given everything over to him. Whoever believes in the Son has life eternal. Whoever disobeys the Son will not see life, but must endure the wrath of God.

Chris reaches over to the stereo and turns the VOLUME low.

CHRIS
(normal, questioning)
Who is the bride of the bridegroom? The commentators say the bridegroom is Christ, and the Bride is his Church --

WALSH AND CHRIS

WALSH
-- Or the heavenly Jerusalem, or the Holy City. The last book of the Bible, the Apocalypse, speaks of the wedding feast of the Lamb - so far, nothing I have read gives an adequate explanation. I guess because it has not come yet - but when it comes, there will be a great war, such as heaven and earth have never seen, and this followed by a "millenium" of peace - before the final judgment. Apocalypse, chapters 19 to 21.

Walsh stands, stretches.

CHRIS
I've read the Book of Revelation four times - it just seems like one huge metaphor.

WALSH
Christ's first coming was hardly a metaphor: I doubt that his second will be.
(he smiles, plays with the idea)
Perhaps that will be my next screenplay...

CHRIS
I've had several dreams lately, I mean about the Fourth Gospel. They're a strange mixture of Jesus in ancient Israel, and images of the Church today.

WALSH
(pauses, moderately surprised)
That's a good sign. It means the role is entering even your subconscious. Most of my dreams the past three years relate in some way to the Gospel. How does Jesus appear in your dreams?

XUM

CONTINUED:

CHRIS
With many different faces, but
his voice is always the same...
This has happened to me before
with other roles I've played -
but not so powerfully, and
with such great detail.

WALSH
The mystery of Christ is more
powerful than anything known
to man --

Walsh puts on coat hung over the back of his chair. He starts toward the trailer door. He looks back, yawns.

WALSH
(continuing)
-- Anyway, I think we've covered
enough ground for one night.
Sleep well - or should I say
pleasant dreams.

CHRIS
Thanks. See you tomorrow on set.

WALSH
Good night.

CHRIS
(smiles)
Ciao.

DISSOLVE:

EXT. JOSEPH'S WELL - DAY

A rectangular, ancient stone well, squatting next to the road edging a desert town. It is high noon. The one shade is from a crude awning supported by three poles directly over the well. Beyond the well, Mount Gerazim towers over the baking land, peaked by the ruins of a large temple.

F.g., CLOSE, FRAMING SCREEN EDGE, Chris sits on the ground, his back against a large boulder, staring straight ahead at the wheat field before him. He's immobile, without expression, almost part of the stone itself. In the b.g., the disciples walk away from Chris, toward town.

XUM

ON THE DISCIPLES, FAVORING PETER

Andrew, Philip, Nathanael, James, and John are huddled together, listening to Peter. MATTHEW is now one of them.

PETER
(authoritatively)
Now, when we get into town,
I want everyone to stay together.
I'll do all the talking --

John's eye is caught by something, o.s.

PETER'S VOICE
(continuing)
-- We'll just buy the food
and leave, as quickly as
possible.

JOHN'S POV

A SAMARITAN WOMAN with a water jar approaches. When she sees the disciples, she moves cautiously to the edge of the road, hurrying her steps.

ON DISCIPLES

PETER
John, did you hear what I said?

John nudges James.

JOHN
Look.

Peter and the others look at the woman. Their eyes fill with hatred.

JAMES
(bitingly)
A Samaritan. What's she doing
coming to the well at this hour?

NATHANAEL
(chiding him)
Well, James, why don't you ask
her?

The woman is almost abreast with the disciples.

ANDREW
Shhh! She's here!

XUM

DISCIPLES AND WOMAN

It is an abrasive moment when they pass each other. The other disciples ignore her icily, while Philip glares at her even after she has passed.

AT THE WELL

The Woman now steps up to the well, immediate b.g. Chris has not moved or looked. She hooks her water jar on the rope and begins to winch it down. As she does, her back is to Chris. Chris' head slowly turns to look at her. She turns back carefully to sneak a look at him - and is trapped by his eyes. She stares boldly for a moment and turns away quickly, winching harder. The water jar SPLASHES HOLLOWLY. She starts to crank the jar back up.

ANGLE - ACROSS WOMAN

To Chris, who rises slowly INTO FRAME beyond her, staring at her with quiet expression. He moves silently to stand next to her. She hasn't noticed.

TWO SHOT

The Woman winches a bit more slowly, starts to turn to steal another curious look. She freezes with a startled gasp to see him standing right next to her, looking at her peacefully.

CHRIS
Give me a drink.

WOMAN
(surprised)
You are a Jew. How can you ask me, a Samaritan and a woman, for a drink.

Chris smiles a little as, gently:

CHRIS
If only you recognized God's gift, and who it is that is asking you for a drink, you would have asked him instead, and he would have given you living water.

XUM

CONTINUED:

The Woman is both puzzled and charmed by the boldness of this Jew. OVER THE ABOVE she has cleared the water jug and placed it on the edge of the well. She reaches for the ladle hooked to the wellpole, pours it full, then takes a deep drink, tantalizing him. Then:

WOMAN
You have no bucket, sir, and this
well is deep --

She hands him the ladle, teasing him.

WOMAN
(continuing)
-- How would you get this living
water?

He takes the ladle, stares down into it a moment, then looks up, serious, his eyes burning into hers. Instead of drinking, his eyes never leaving hers, he slowly lets the water pour from the ladle back into the jug, as:

CHRIS
Whoever drinks this water
will be thirsty again. But
anyone who drinks the water I
give him will never be thirsty --

His steady look, and what he is doing, rattles the Woman. The ladle is now empty. He offers it back to her as:

CHRIS
(continuing)
-- No, the water I give shall
become a fountain within him,
welling up to provide eternal life.

A beat. Then her eyes unlock from his. She looks down into the ladle. It's empty. She looks up again, mocking.

WOMAN
Sir, give me this water, so that
I may never get thirsty and have
to keep coming here to draw water!

She turns the ladle upside down to show him there is no water in it. He just stares at her, eyes flaring through her. She stares back, defiant. Then:

CONTINUED - (2):

CHRIS
(a slow nod)
Go and call your husband, and
then come back here.

She grins at him, almost triumphant. What does he know?

WOMAN
I have no husband!

CHRIS
You are right in saying you have
no husband! The fact is, you have
had five, and the man you are
living with now is not your
husband. What you said is true.

She pales, shaken. This stranger knows too much. She quickly tries to change the subject.

WOMAN
Sir, I can see you are a prophet.
Our ancestors worshiped on this
mountain, but you Jews claim
that Jerusalem is the place where
everyone ought to worship God.

CHRIS
Believe me, woman, an hour is
coming when you will worship
the Father neither on this mountain
nor in Jerusalem.

The Woman looks at him, puzzled but increasingly absorbed by his strength and teaching.

CHRIS
(continuing)
You people worship what you do
not understand, while we understand what we worship; after
all, salvation is from the Jews.
Yet an hour is coming, and is
already here, when authentic
worshipers will worship the
Father in Spirit and truth --

CAMERA FOCUSES DEEP, between Chris and the Woman, to the disciples as they return from the town with a basket of food.

(CONTINUED)

XUM

CONTINUED:

CHRIS' VOICE
(continuing)
-- Indeed, it is just such worshipers the Father seeks.

THE DISCIPLES - FAVORING PHILIP

PHILIP
(exclaiming)
He's talking with that Samaritan!

The disciples stare forward toward Chris, o.s., disturbed.

CHRIS AND THE WOMAN

CHRIS
God is Spirit, and those who worship him must worship in Spirit and truth.

WOMAN
I know there is a Messiah coming. When he comes, he will tell us everything.

CLOSE-UP - CHRIS

CHRIS
(slowly, clearly)
I who speak to you am he.

REACTION SHOT - WOMAN

She looks at him, transfixed. She believes. A great spirit of freedom rushes through her body - she smiles exuberantly, rushes off in the direction of the town, forgetting her water jar.

She runs down the road. As she passes the disciples, completely oblivious to their animosity, she blurts out:

WOMAN
That man --
(she points to Chris)
-- He told me everything I ever did.

She rushes by, shouting to herself:

WOMAN
The Messiah! It's him - it must be!

XUM

BACK TO CHRIS

CAMERA HOLDS on his face, as o.s., the Director breaks in:

DIRECTOR
Cut! Half hour for lunch.
Disciples, be ready for a walk
through at 1:30 - townspeople,
at four.

CAMERA WIDENS to SHOW film unit line.

The Director talks quietly with the 1st Cameraman;
David is chatting with the 2nd Cameraman.

Candice has her eyes fixed on Chris with keen attention.
She walks over to him. This catches David's eye.

FAVORING CANDICE AND CHRIS

Chris rinses his face with water from the Woman's
water jar.

CANDICE
How about some lunch?

CHRIS
(looks up, smiles)
I have food to eat of which
you do not know.

CANDICE
(chiding)
Sure, Superstar - I know: "The
fields are ripe and shining
for the harvest!"

Chris delights in Candice's remark.

CANDICE
We'll be doing our scene a
week from Thursday... Is there
sometime before Sunday we could
read over the script again -
I mean just you and I alone.

CHRIS
Um hum.

CANDICE
I've not had the chance to ask -
Why did you want the Jesus role?

(CONTINUED)

XUM

CONTINUED:

Chris looks at her, shrugs reflectively.

CHRIS
I don't know.

CANDICE
(with genuine curiosity)
You act as though you really
believe what you're saying.

CHRIS
Wouldn't you?

Candice smiles at this, appreciating the ambivalence of his answer. She persists:

CANDICE
Do you?

CUT TO:

INT. ROOM OF PUBLICAN'S HOUSE - DAY

CAMERA PULLS BACK from CLOSE-UP of Chris' face to SHOW that he, together with some fifteen people, is sitting in a room. The people are scattered in front of Chris who is positioned against the back wall, near the center. Close to Chris are Peter, James, John, Philip, Matthew, and DAVID (Judas). They are relaxed, peaceful.

Suddenly, o.s., the door BURSTS open. They react, startled and fearful as:

ON DOOR

A powerfully built ROMAN OFFICIAL stands in the doorway. His eyes burn at them, examining the occupants. Then:

OFFICIAL
Jesus the Nazarene - ?

He moves in slowly, as the others almost shrink away, making a path. Chris slowly rises to face him. Anger and hostility blanket the room.

TWO SHOT

Chris and the Official confront each other. Chris stares at him, at peace.

(CONTINUED)

CONTINUED:

The Official struggles with something inside - a Roman never asks a Jew for help. Finally, almost a command:

OFFICIAL
Come and cure my son.

Chris just stares at him, sadness begins to well in his eyes. The Roman's face suddenly twists.

OFFICIAL
He is dying!

Chris' eyes rebuke him.

CHRIS
(sad, world-weary)
So, unless you see signs and wonders, you do not believe --

OFFICIAL
(plunging on, heedless)
Sir, come down before my child dies!

Chris' eyes lock with his. He is silent...his eyes flare a bit, staring at the Roman.

FAVORING THE ROMAN

His hawklike face sags, staring back, mouth open, slack. It's a moment of ultimate degradation for him, begging a Jew for help and seeming to get nothing back.

ON CHRIS

His eyes widen more, flaring, staring out, through the Roman, into infinity. CAMERA MOVES IN SLOWLY for an ECU of his transfixed eyes. A beat, then PULL BACK a bit. Now, a subtle shudder runs through him.

FAVORING THE ROMAN

He stares back, waiting.

CHRIS

CHRIS
(quietly, but with power)
Go home. Your son will live.

FAVORING THE ROMAN

He glares, uncertain, confused, dangling between despair and hope. He suddenly turns on his heel and SLAMS out the door.

ON CHRIS

He stands there quietly. The others look at him, wondering. Something has happened. They are not quite sure what it is. O.s., the Roman's horse HAMMERS away. MOVE IN on Chris, staring, at peace within himself, as we:

DISSOLVE TO:

EXT. DESERT ROAD - NIGHT

The sun has just fallen over the hills. Scene OPENS with TRUCKING SHOT of Roman Official WHACKING his sweating and exhausted horse, spurring him on. The Official is caked with dust.

In the distance, a HORSEMAN rides toward him.

They pull up alongside on another, stopping in recognition. The Horseman, a servant of the Official calls to him with great excitement:

HORSEMAN
Your son lives!

The Official, stunned.

OFFICIAL
When did he get well?

HORSEMAN
The fever left him yesterday,
at mid-day.

ON THE OFFICIAL

CAMERA MOVES IN SLOWLY for an ECU of his eyes, staring in recognition, as we HEAR, o.s.

CHRIS' VOICE
Your son will live.

DISSOLVE:

XUM

EXT. POOL OF BETHZATHA - DAY

(NOTE: The following two scenes are dreams, or visions, in Chris' mind - this explains why Jesus, and not Chris is the central figure.)

WIDE ANGLE

Four porches surround this oblong-shaped pool, a fifth divides the pool in two. In one of the porch areas, Nathanael, John, David, Peter, Matthew, and JESUS stand looking down at the mass of BEGGARS crowded into every available space on the porches. A sickening stream of GROANS filter up from the crowd - they are diseased, blind, crippled, disfigured.

CAMERA PANS beggars; they are Black, or Chicanos, or American Indians.

FAVORING JESUS

He looks with profound pity over the crowd. His features are distinctively unlike Chris'.

An INFIRM MAN, only a few yards away from the water, yells out:

INFIRM MAN
The water is moving!

ON WATER

As Jesus and the disciples glance over to it. It is stirring.

NEW ANGLE

LEPER
The Angel is here!

INFIRM MAN
Help me! Someone please help
me to the water. I want to
be healed!

These cries signal a confusing, pathetic rush of people toward the pool. Bodies trip over one another, blind people stumble wildly toward the water, paralytics shake convulsively in an effort to move their bodies to the water.

XUM

FAVORING INFIRM MAN

Several people trample over the Infirm Man. He huddles up trying to protect himself.

ON JESUS

As he moves through crowd toward Infirm Man.

ANOTHER AREA OF POOL

As people jump or are shoved into the water by the mass of bodies straining to be healed. SCREAMS and PLEAS and CRIES of exasperation swell to horrifying VOLUMES.

The disciples disperse through crowd, trying to protect the weakest.

A VOICE from the water cries jubilantly:

VOICE
I'm healed! I can see! O God,
I can see!

This clamor sets off a chain reaction, and several others now in the water, pushed beyond their endurance, screamed out hysterically and desperately that they, too, are cured. Their movements show clearly that they are not.

As suddenly as it began, the commotion subsides, and the beggars shuffle in dejected silence back to their places of waiting and hoping.

NEW ANGLE - TO CROWD EDGE

Nathanael, James, and John move through the crowd to the edge of the pool, f.g., and begin helping the people out of the water.

ON JESUS

He reaches the Infirm Man, huddled in fear, still shaking from the trampling.

JESUS AND THE INFIRM MAN

JESUS
Do you want to be well again?

(CONTINUED)

XUM

CONTINUED:

INFIRM MAN
Sir, I do not have anyone to plunge me into the pool once the water has been stirred up. By the time I get there, someone else has gone in ahead of me.

Jesus looks at him, then at the water, then back to the Infirm Man. He commands:

JESUS
Stand up! Pick up your mat and walk!

The body of the Infirm Man trembles. He looks at himself, then stands, completely cured.

ON JESUS

His eyes burn at the Infirm Man.

ON PETER AND MATTHEW

Their eyes are fixed on the Infirm Man, awed.

FULL SHOT - INFIRM MAN

Dazed, he picks up his mat and walks through pool exit, where:

AT GATE

THREE SCRIBES block his way. They are grim, accusing.

1st SCRIBE
It is the sabbath. You are not allowed to carry that mat around.

INFIRM MAN
(afraid, defensive)
It was the man who cured me - he told me: Pick up your mat and walk.

2nd SCRIBE
This person who told you that - Who is he?

XUM

CONTINUED:

INFIRM MAN
(embarrassed, he did
not even ask)
I do not know.

DISSOLVE TO:

EXT. TEMPLE PRECINCTS - DAY

It is later the same day. Scene OPENS on MAN bowing profoundly in the direction of the Holy of Holies.

PULL BACK to show many people milling around, walking in different directions.

The Infirm Man walks happily and proudly in the Temple precincts. A short distance away, the three Scribes who just questioned him, follow him.

THE CROWD - INFIRM MAN'S POV

Suddenly, from the crowd, Jesus emerges, and finds himself face to face with the Infirm Man.

JESUS AND THE INFIRM MAN

JESUS
See, you are well again!
Be sure not to sin anymore,
or something worse may
happen to you.

Jesus passes on. The Infirm Man looks after him, startled. Then he notices the three Scribes. He calls back to them:

INFIRM MAN
This is the man who cured me!

JESUS AND SCRIBES

The Scribes stop him. Jesus looks at them calmly.

3rd SCRIBE
Why did you tell this man to
break the Sabbath?

Jesus takes a deep breath, weary of their blindness.

CONTINUED:

JESUS

My Father goes on working, and so do I.

1st SCRIBE

(righteously)

Are you claiming to be God's equal?

JESUS

I solemnly assure you, the Son can do nothing by himself - he can only do what he sees the Father doing. For whatever the Father does, the Son does too --

1st SCRIBE

(curtly)

What are you talking about? There is only one God.

JESUS

(continuing)

-- For the Father loves the Son and shows him everything he does himself. And he will show him even greater things that these, works that will astonish you.

Clusters of curious onlookers begin to form a crowd around Jesus and the Scribes.

JESUS

(continuing)

Indeed, just as the Father raises the dead, and grants them life - so the Son grants life to those whom he wishes. The Father himself judges no one, but has assigned all judgment to the Son, so that all men may honor the Son just as they honor the Father.

2nd SCRIBE

(hotly)

We honor only one God!

JESUS

Whoever refuses honor to the Son

XUM

CONTINUED:

JESUS
refuses to honor the Father who sent him. I solemnly assure you, the man who hears my word and has faith in him who sent me possesses eternal life. He does not come under condemnation, but has passed from death to life...

NEW ANGLE - FACES IN THE CROWD

JESUS
I solemnly assure you, an hour is coming, has indeed come, when the dead shall hear the voice of the Son of God, and those who have heeded it shall live...

STONE MASON
Is he saying that he believes in a resurrection of the dead?

GOLDSMITH
I don't know what he's saying.

JESUS
For the Father, who is the source of life, has made the Son the source of life; and, because he is the Son of Man, has appointed him supreme judge. Do not be surprised at this, for the hour is coming when the dead will leave their graves at the sound of his voice: those who did good will rise again to life; and those who did evil, to condemnation.

2nd SCRIBE
(mockingly)
Who are you to judge?

3rd SCRIBE
You are giving testimony to yourself - your testimony is not valid.

From another part of the yard, the richly-robed HIGH

CONTINUED:

PRIEST CAIAPHAS is ringed about with a retinue of leading Jews: TWO CHIEF PRIESTS, THE CAPTAIN OF THE TEMPLE, A TREASURER of the Temple. They glare at Jesus with unconcealed animosity, as:

JESUS' VOICE
I cannot do anything of myself. I judge as I hear, and my judgment is honest because I am not seeking my own will but the will of him who sent me.

CLOSE UP - CAIAPHAS

CAIAPHAS
(disdainfully)
Fools! Those Scribes are only making it worse.

ON JESUS

JESUS
If I witness on my own behalf you cannot verify my testimony; but there is another testifying on my behalf, and the testimony he renders me I know can be verified.

FAVORING THE SCRIBES

JESUS' VOICE
You sent messengers to the Baptist, and he gave his testimony to the truth - not that I myself accept such human testimony, I refer to these things only for your salvation.

FACES IN THE CROWD

JESUS' VOICE
The Baptist was the lamp, set aflame and burning brightly, and for a while you exulted willingly in his light.

ON CAIPHAS AND HIS RETINUE

XUM

CONTINUED:

JESUS' VOICE

Yet I have testimony greater than John's, namely, the works the Father has given me to accomplish. These very works which I perform testify on my behalf that the...

CLOSE UP - CURED MAN

JESUS' VOICE

Father has sent me.

ON JESUS

JESUS

Besides, the Father who sent me has himself given testimony on my behalf. His voice you have never heard, his form you have never seen, nor do you have his word abiding in your hearts because you do not believe in the One he has sent.

TWO SHOT - 1st SCRIBE

1st SCRIBE

Search the Scriptures - there is no prophet to come from Galilee!

JESUS

JESUS

You study the Scriptures, believing that in them you have eternal life; now these same Scriptures testify to me, and yet you refuse to come to me for life!

WIDE ANGLE

3rd SCRIBE

You're insane!

JESUS

As for human approval, that means nothing to me - besides, I know you too well - you have no love

(CONTINUED)

XUM

CONTINUED:

JESUS
of God in your hearts.

3rd SCRIBE
(furiously)
Liar!

JESUS
I have come in the name of my Father, yet you do not accept me. But let someone come in his own name and him you will accept. How can people like you believe, when you accept praise from one another yet do not seek the glory that comes from the One God?

Jesus turns suddenly, starts to walk away from the crowd, then stops for a moment, looks back:

JESUS
Do not imagine that I will be your accuser before the Father; the one to accuse you is Moses on whom you have set your hopes.

2nd SCRIBE
(defiantly)
Let Moses be our judge!

JESUS
If you really believed Moses you would believe me too, for it was about me that he wrote. But if you do not believe what he wrote, how can you believe what I say?

Jesus strides off, and is quickly lost in the Temple traffic.

CUT TO:

EXT. DESERT,TRAILER LOT OF FILM UNIT - DAY

It is mid-afternoon. Walsh and Chris are alone under the canopy. Walsh stands at the blackboard, chalk in hand. Chris, face weary and unshaven, strangely passive,

CONTINUED:

sits in the front row. The exhausted and strained look on Chris' face shows that he has been struggling with something inside.

OPEN ON BLACKBOARD

Walsh erases the board, then writes the words FEAST - MIRACLE - DISCOURSE, as CAMERA PULLS BACK to SHOW WALSH and CHRIS.

WALSH
(starting from the
middle of a sentence)
-- And so I would agree that this pattern of writing can be found in the Gospel - a major feast of the Jews, during which Jesus performs a miracle, the meaning of which he later reveals through a discourse.

Chris looks on through sunken eyes, listening with forced attention, his eyes drifting up to a distant space, then back to himself, as though stealing a glance at his own soul.

WALSH
This is why there are several parts of the Gospel which seem to be one long, extended sermon - Jesus, fully believing in the religious tradition of his Jewish race, gives a powerful sign to show that he personally is the fulfillment of that tradition, then interprets both the tradition and the sign through a discourse.

Walsh looks at Chris, pauses, then:

WALSH
It's obvious you need rest more than knowledge. Why not just go to bed?

CHRIS
No - go on. I'd only continue dreaming about the Gospel anyway.

WALSH
You're pushing yourself too hard.

(CONTINUED)

XUM

CONTINUED:

CHRIS
Funny, I thought I was being pulled.

WALSH
If you weren't helping half the actors with interpretation of their lines, you wouldn't be so tired. Remember, mens sana in corpore sano.

CHRIS
Oh - my mind's o.k... It's just that my body is trying to catch up with what I now know - I mean about Jesus... Anyway, don't you Jesuits have another saying? Age quod agis. So, let's do it.

WALSH
Touche.

Walsh steps back to the board, writes on it the key phrases of what he now says:

WALSH
Take for example Chapter six - it is set within the Feast of the Passover, which commemorated the Hebrews passing from Egypt to the Promised Land under the providing hand of God, who gave them manna and led them through the Red Sea --

CAMERA MOVES IN ON CHRIS

WALSH'S VOICE
(continuing)
Chapter six contains the miracle of the multiplication of the loaves and the fish --

INTERCUT:

EXT. HILLSIDE NEAR LARGE LAKE - DAY

The hillside is swarming with HUNGRY PEOPLE.

ECU - JESUS' FACE

CUT TO:

INT. CATHEDRAL DURING MASS - DAY

Looking over the altar, as PRIEST holds up consecrated Host, to large congregation as they kneel in adoration.

CUT TO:

EXT. HILLSIDE NEAR LARGE LAKE - DAY

The hungry people are now eating bread and fish.

CUT TO:

EXT. DESERT, TRAILER LOT OF FILM UNIT - DAY

We are CLOSE on Chris. He is startled and shaken by the "images" he has just seen, as:

WALSH'S VOICE
(continuing)
-- The walking on the water--

CUT TO:

EXT. LARGE LAKE - NIGHT

A violent storm unleashes its fury on the lake. Savage waves smash against the small boat of the disciples and topple it dangerously. The disciples strain at the oars, bail water, and work frantically at the sail and rudder to keep the boat from capsizing. In the distance, Jesus is seen approaching them on the water.

CUT TO:

EXT. DESERT, TRAILER LOT OF FILM UNIT - DAY

On Chris, CLOSE, as:

WALSH'S VOICE
(continuing)
-- And the discourse on the Bread of Life.

CUT TO:

INT. ANCIENT SYNAGOGUE - DAY

It is morning. The synagogue is made of gleaming white limestone. In a room some eighty by sixty feet WOMEN and CHILDREN sit behind and apart from the MEN. In

CONTINUED:

the front of the room, a platform for reading the Torah; on the platform is a holy ark, a portable wooden box which contains the sacred scrolls. SEVEN MEN dressed in ceremonial white tallithim sit close to the platform. On the platform, the RULER OF THE SYNAGOGUE looks down at one of the scrolls momentarily, then raises his head again, continuing the CHANT he and the congregation are singing. Next to him, a Ner Tamid, which lights the text.

ON CONGREGATION

As they sing the conclusion of the Shema:

CONGREGATION
You shall love the Lord your God
with all your heart, with all
your soul, with all your strength.

FAVORING ENTRANCE

Chris and the disciples enter the synagogue, followed by SEVERAL OTHERS. Nearly all the seating space in the back of the synagogue is taken. Chris and the others notice this, then move to places in the front row.

RULER OF SYNAGOGUE
Rabbi, when did you come here?

FEATURING CHRIS

His face is haggard, strained, weary of men's blindness.

CHRIS
I assure you, you are not looking
for me because you have seen signs,
but because you have eaten your
fill of the loaves.

ON CONGREGATION

CAMERA PANS several faces in the congregation to show that many are those of the Hungry People seen earlier, as:

CHRIS' VOICE
You should not be working for
perishable food, but for food
that remains unto life eternal,
food which the Son of Man will
give you; it is on him that
God the Father has set his seal.

XUM

FAVORING PALSIED MAN

PALSIED MAN
Who is this Son of Man?

ON OLD MAN

OLD MAN
What must we do if we are
to do the works of God?

FAVORING CHRIS

CHRIS
This is the work of God: have
faith in the One whom he sent.

DOCTOR OF THE LAW

DOCTOR OF THE LAW
So that we can have faith in you,
what sign are you going to perform
for us to see? What is the 'work'
you do? Our ancestors had manna
to eat in the desert; according to
Scripture, 'He gave them bread
from the heavens to eat.'

ON LECTERN

The Ruler of the Synagogue registers satisfaction with the cleverness of this question.

ON CHRIS

CHRIS
I solemnly assure you, it was
not Moses who gave you bread
from the heavens; it is my
Father who gives you the real
heavenly bread. God's bread
comes down from heaven and
gives life to the world.

WATER-SELLER

WATER-SELLER
Sir, give us this bread always.

ECU - CHRIS

CHRIS
I myself am the bread of life.
No one who comes to me shall
ever be hungry--no one who
believes in me shall ever thirst.

FEATURING DISCIPLES

The disciples look on, uncomprehending, especially the three disciples whom we now SEE for the first time: JAMES (son of Alpheus), JUDE, and SIMON the Cananean. Near them, a YOUNG GIRL turns to her MOTHER and whispers:

YOUNG GIRL
What does he mean?

ANOTHER ANGLE

Chris rises, then paces along the front row of people as:

CHRIS
But as I told you - though you
have seen me, you still do not
believe. All that the Father
gives shall come to me; no one
who comes will I ever reject,
because it is not to do my own
will that I have come down from
heaven --

BAKER
(to a friend)
How can he be bread come down
from heaven?

CHRIS
(continuing)
-- But to do the will of him who
sent me.

HERDSMAN
Surely this is Jesus, son of
Joseph.

CARPENTER
We know his father and mother.
How can he now say, 'I have
come down from heaven?'

(CONTINUED)

CONTINUED:

CHRIS
It is the will of him who sent
me that I should lose nothing
of what he has given me; rather,
that I should raise it up on
the last day. Indeed, this is
the will of my Father, that
everyone who looks upon the Son
and believes in him shall have
eternal life. Him I will raise
up on the last day.

Many listeners murmur to one another. Chris glances around the room, noticing this. He stiffens a little.

CHRIS
Stop your murmuring. No one can
come to me unless the Father who
sent me draws him; I will raise
him up on the last day.

RULER OF THE SYNAGOGUE
The Sadducees do not believe in
the resurrection.

The Ruler of the Synagogue looks at Chris with a gleam in his eye, thinking that he has trapped him into an irresolvable debate. Chris looks back at him, holds a beat in silence, then turns back to the congregation.

CHRIS
It is written in the prophets:
'They shall all be taught by God.'
Everyone who has heard the Father
and learned from him comes to me.

SCRIBE
(challenges)
Who are you to teach us!

Chris is angered by the Scribe's aggressiveness. He continues, voice more intense - not in volume but in emotion. This new intensity is absorbed by the congregation and raises their involvement to a higher pitch.

CHRIS
Not that anyone has seen the

XUM

CONTINUED - (2):

CHRIS
Father - only the one who is from God has seen the Father. Let me firmly assure you, he who believes has eternal life.

YOUNG MAN
(eagerly, disregarding the animosity building strongly)
In you, Master? In you?

CHRIS
I am the bread of life. Your ancestors ate manna in the desert, but they died. This is the bread that comes down from heaven for a man to eat and never die.

DOCTOR OF THE LAW
(angrily)
Impossible!

CHRIS
I myself am the living bread come down from heaven. If anyone eats this bread he shall live forever; the bread that I will give is my flesh, for the life of the world.

SCRIBE
(incensed)
You must not listen to this man! Come away!

He walks through crowd and out of the synagogue. Several others rise and follow.

CHRIS
(incisively, with great power)
Let me solemnly assure you, if you do not eat the flesh of the Son of Man and drink his blood, you have no life in you. He who feeds on my flesh and drinks my blood has life eternal, and I will

(CONTINUED)

CONTINUED - (3):

CHRIS
raise him up on the last day.

RULER OF SYNAGOGUE
This is intolerable language!
How could anyone accept it!

He storms out of the synagogue. People begin to pour out after him.

CHRIS
(loudly)
For my flesh is real food and
my blood is real drink. The
man who feeds on my flesh and
drinks my blood remains in me,
and I in him.

The synagogue is almost empty now.

CHRIS
(with great emotion)
Just as the Father who has life
sent me, and I have life because
of the Father, so the man who
feeds on me will have life
because of me. This is the
bread that came down from
heaven. Unlike your ancestors
who ate and died nonetheless,
the man who feeds on this
bread shall live forever.

Chris suddenly stops. He turns to his disciples who are cringing in shame and confusion.

CHRIS
(still angry)
Does this upset you? What if you
should see the Son of Man ascend
to where he was before? It is
the spirit that gives life, the
flesh has nothing to offer.

FAVORING DISCIPLES

CHRIS' VOICE
The words I spoke to you are
spirit and life. Yet among
you there are some who do not believe.

CAMERA PAUSES MOMENTARILY ON DAVID, THEN MOVES ON

CHRIS' VOICE
This is why I have told you that
no one can come to me unless it
is granted him by my Father.

Four more people get up and leave defiantly. Chris turns to the Eleven Disciples:

CHRIS
Do you want to leave me too?

PETER
Lord, to whom shall we go?
You have the words of eternal
life. We have come to believe;
we are convinced that you are
God's holy one.

CHRIS
Did I not choose twelve of you
myself? Yet one of you is a
devil.

ECU - DAVID

Face hard and cold.

DIRECTOR'S VOICE
(breaking in)
Cut!

WIDEN from David's face to film unit line, FAVORING Walsh. There is a dramatic pause as the unit has been totally captivated by Chris' performance.

FAVORING CANDICE AND WALSH

They are f.g. now, as Candice starts an enthusiastic round of applause:

CANDICE
Beautiful, Jesus, just beautiful!

The whole unit joins in the clapping.

UNIT
Bravo! Jesus. Bravo!

Walsh winces at the name they playfully ascribe to Chris.

XUM

FAVORING CANDICE

CANDICE
Wasn't he great, Father?

She runs to Chris, spontaneously embraces and kisses him. Chris is pleasantly surprised. A few members of the unit surround Chris, compliment him.

FAVORING DAVID

His face registers anger and jealousy. A few feet away, Walsh looks at Chris, still held by his performance, pondering its depth. The 2nd SOUNDMAN passes by David, wrapping up an extension cord:

2nd SOUNDMAN
Not bad...Does he usually identify so completely with the role he's playing?

DAVID
(flippantly)
Only if he believes in the part.

ON WALSH

He overhears this, stares at David, annoyed at his remark.

DAVID AND 2nd SOUNDMAN

2nd SOUNDMAN
(with passing interest)
You mean - that he's Christ?

DAVID
(biting, sarcastic)
Well, isn't he?

FAVORING DAVID

He walks by Walsh, who glares at him, over to Candice. She revels in the compliments Chris is receiving.

ANOTHER ANGLE

DIRECTOR
Good work. Some of the best acting I've seen.

Chris looks at him through tired, weary eyes, accepts this rare adulation.

FAVORING DAVID AND CANDICE

David puts his hand on her neck, whispers softly to her:

DAVID
I hardly ever see you anymore.
Why not drop by tonight?

CANDICE
I'm busy.

DAVID
(put off)
Doing what? or should I say
with whom?

Candice glares icily at David, suddenly turns from him and walks to the other side of Chris.

David stares insolently at Candice, then to Chris:

DAVID
(mockingly)
Yes...beautiful, Jesus. Before
the shooting is over, I'll be
bowing down to worship you!

GROUP

They look at David, startled. He turns angrily and exits.

CUT TO:

EXT. TEMPLE OF JERUSALEM - COURT OF ISRAELITES - DAY

Only Jewish men are seen in this Court, which is raised fifteen steps higher than the Court of Women, and two and a half cubits below the Court of Priests. A platform one cubit high separates the Court of Israelites from the Court of Priests. Both the Court of Women and Court of Israelites are crowded with people.

Several groups of men form into a processional line. A religious ritual of the Feast of Tabernacles is about to begin, announced by a BLASTING HORN.

PHYSICIAN
Where is he, this Christ?

BUTCHER
He is a good man.

SHOPKEEPER
No. He is leading people astray.

XUM

ON ANOTHER PART OF CROWD, as Jesus passes by a group of four DUNG-COLLECTORS, a ROAD-SWEEPER, a CIRCUMCISER...

TAILOR
How did he learn to read? He has not been taught.

JESUS
My teaching is not my own; it comes from him who sent me. Any man who chooses to do his will shall know about this doctrine - namely, whether it comes from God or is simply spoken on my own.

As Jesus speaks, the WORD is passed along quickly that he is now in the Temple. Several people cluster around him.

JESUS
Whoever speaks on his own is bent on self-glorification. The man who seeks glory for him who sent him is truthful; there is no dishonesty in his heart.

Jesus notices that the Captain of the Temple and FOUR SADDUCEES have joined the perimeter of those standing around him.

JESUS
(louder)
Moses has given you the law, has he not? Yet not one of you keeps it. Why do you look for a chance to kill me?

PHYSICIAN
You are mad! Who wants to kill you?

JESUS
One work I did, and you are all surprised by it. Moses ordered you to practice circumcision - not that it began with him, it goes back to the patriarchs - and you circumcise on the sabbath. Now if a man can be circumcised on the sabbath so that the Law

(CONTINUED)

XUM

CONTINUED:

JESUS
of Moses is not broken, why are you angry with me for making a man whole and complete on the sabbath? Stop judging by appearances and make an honest judgment.

TANNER
Is this the man they want to kill? And here he is speaking in public and they don't say a word to him! Perhaps even the authorities have decided that this is the Messiah.

SILVERSMITH
We all know where this man is from. When the Messiah comes, no one is supposed to know his origins.

JESUS
(shouting out)
So you know me, and you know my origins? The truth is, I have not come of myself. I was sent by the One who has the right to send, and him you do not know. I know him because it is from him I come: he sent me.

A Sadducee next to the Captain of the Temple demands:

SADDUCEE
We must arrest him now!

CAPTAIN OF THE TEMPLE
Wait.

A LOUD BLAST of horns signals the Water Procession to begin, as:

WEAVER
When the Christ comes, will he give us more signs than this man?

JESUS
I will remain with you for only a short time now; then I shall go to the one who sent me. You will look for me but will not find me -

(CONTINUED)

CONTINUED - (2):

JESUS
where I am you cannot come.

CAMEL-DRIVER
Where is he going that we won't be able to find him? Is he going abroad to the people who are dispersed among the Greeks, and will he teach the Greeks?

CAMERA FOLLOWS the Water Procession, as:

VOICE
What does he mean: You will look for me but will not find me - where I am you cannot come?

At the head of the Procession is a PRIEST, who holds a golden pitcher filled with water (that he has drawn from the pool of Siloam). The Processioners hold in their right hands a bunch of myrtle and willow twigs tied with a palm, and in their left, a lemon. Levitical CANTORS SING:

CANTORS
O praise the Lord.
Praise the Lord, you that are his servants.

Processioners sing this refrain:

PROCESSIONERS
With joy you will draw water
from the wells of salvation...

CANTORS
Blessed be the name of the Lord
now and evermore.

PROCESSIONERS
With joy you will draw water
from the wells of salvation...

CANTORS
From the rising of the sun to its setting
may the Lord's name be praised...

The Priest ascends from the Court of Israelites to the Court of Priests, processes over to the Altar of Burnt Offering, and begins to circle it seven times, as:

(CONTINUED)

CONTINUED:

CANTORS
High is the Lord above all nations,
his glory above the heavens --

The Processioners remain in the Court of Israelites as they sing this last refrain:

PROCESSIONERS
With joy you will draw water
from the wells of salvation.

There is a pause in the singing. The Priest continues his circling of the Altar, holding high over his head the golden pitcher.

In groups of four, and alternating, the Cantors SING:

1st CANTORS
There is none like the Lord our God
in heaven or on earth,
who sets his throne so high
but deigns to look down so low...

2nd CANTORS
who lifts the weak out of the dust
and raises the poor from the dunghill,
giving them place among princes,
among the princes of his people...

3rd CANTORS
who makes the woman in a childless house
a happy mother of children.

FAVORING PRIEST

He ceremoniously empties the golden pitcher, pouring out its contents onto the ground before the altar.

FEATURING JESUS

At this solemn moment of the festival, climaxing the seventh day of prayer from rain, and for a fruitful harvest in the coming year, strides forcefully up to the Altar and cries out with a loud voice:

JESUS
If anyone thirsts, let him come
to me and drink!

XUM

ON PRIEST

Frozen with shock.

THE CROWD

Completely startled.

FEATURING JESUS

JESUS
(loudly proclaiming)
He who believes in me, as the scripture has said, 'Out of his heart shall flow rivers of living water.' From my heart I pour out my Spirit on those who believe!

ON TEMPLE GUARDS

We MOVE in to ECU of the TEMPLE CAPTAIN. He has been captivated by the power of Jesus' conviction.

CUT TO:

INT. ASSEMBLY HALL OF SANHEDRIN - DAY

The SANHEDRIN, under the High Priest Caiaphas, is the supreme governing body of the Jews. In full session there are seventy one members. A legal proceeding is underway, and an ACCUSED MAN, hands bound, stands before the presiding dignitaries - the NASI, and the FATHER OF THE ASSEMBLY (the oldest member). Behind the presiding dignitaries sits Caiaphas. The other members of the Sanhedrin sit in a circle around this group.

The Captain of the Temple walks into the hall, followed by a group of Temple guards.

SILENCE descends over the hall as everyone turns to them.

FATHER OF THE ASSEMBLY
(demandingly)
Why didn't you arrest him?

TEMPLE CAPTAIN
Because no man ever spoke like that before.

XUM

CONTINUED:

NASI

Don't tell us you too have been taken in by him! Do you see anyone else in the entire Sanhedrin believing in him? Or any of the Pharisees? Only this lot --

He points scornfully at the Accused Man standing before him.

NASI

(continuing)

-- That knows nothing about the law, and they are lost anyway!

Caiaphas watches this exchange silently, unmoved.

NICODEMUS

Since when does our law condemn any man without first hearing him and knowing the facts?

FATHER OF THE ASSEMBLY

(taunting)

Do not tell us you are a Galilean too? Search the scriptures and see for yourself: you will not find the Prophet coming from Galilee.

CUT TO:

INT. CHRIS' TRAILER - NIGHT

Chris is in bed, asleep. On his nightstand, and open to some part in John's Gospel, his New American Bible. A stack of longplay records rotates on his stereo turntable. Music plays softly. O.s., the SOUND of soft KNOCKING.

FAVORING CHRIS

He rouses, listens.

ON DOOR

A KNOCK is heard again.

FAVORING CHRIS

CHRIS
Just a minute...

He gets out of bed, shakes himself awake, walks over and opens the door. It is Candice, in slippers and dark mink coat.

CHRIS
(surprised)
Candice --

She looks up at him, then, without a word walks past him into his trailer.

Chris closes the door behind her - watches her carefully.

Candice walks slowly over to Chris' nightstand, slides her hand gently and distractedly over the Bible, pauses, then stands near the center of his bed, her back to Chris.

CANDICE
I want you.

He looks at her, silent, giving nothing.

FAVORING CANDICE

She turns.

CANDICE
I love you... I want you.

She removes the mink - she is naked.

CHRIS

Motionless, he looks at her. Then, he walks over to her.

CANDICE

Waits, hoping.

CHRIS AND CANDICE

Chris picks up Candice's coat, places it over her shoulders. For an instant, her body shivers in pain.

Silently, she walks by Chris and through the trailer door.

CUT TO:

XUM

EXT. DAVID'S TRAILER - NIGHT

David opens his trailer door to Candice, who embraces him desperately.

CANDICE
Hold me, David! Hold me!

SLOW DISSOLVE TO:

INT./EXT. BEDROOM FRONTING STREET - DAY

It is early morning.

MEDIUM, a MAN and Woman lie in bed together. PULL BACK SLOWLY to EXT. of House to REVEAL we have been peering through a crack in the shutters with a PHARISEE, standing on the street.

The Pharisee at the window signals to a GIANT MAN, who stands nearby, along with some dozen MEN. At the signal the Giant Man lifts a large stone and crashes it against the bolt of the door.

Several men rush through the broken door. A BEAT, and now they reappear, dragging the woman with them. It is Candice.

CAMERA FOLLOWS as they drag her roughly through the streets, striking her, spitting on her, scraping stones against her naked back.

They drag her through the Temple gates over to where Chris is speaking to a small group of people. The abductors toss Candice with disgust at his feet.

COURTYARD

PHARISEE
(self-righteously)
Teacher, this woman has just been caught in adultery. In the law, Moses ordered such women to be stoned. What do you say about her?

Chris glares at him, then the crowd, staring through their hypocrisy. He bends down and begins tracing in the dust with his finger.

CONTINUED:

PHARISEE
(pressing him)
Well, what is your judgment?

CHRIS
Let him who is without sin be
the first to cast a stone at her.

Chris agains traces in the dust, writing parts of the decalogue. People in the crowd begin to notice this, and slink away shamed. Finally, there is no one left but Chris and Candice.

Chris leans over to her and covers her with a cloak.

He lifts her up gently and looks into her face - at this moment he understands that he has driven her to make love to David. Candice senses that Chris has discovered. Chris embraces her warmly and sadly. Filled with sorrow, shame, and confusion, she begins to sob. A true healing takes place inside her.

CHRIS
Woman, where are they? Has no
one condemned you?

CANDICE
(embracing him hard)
No one, Lord.

Chris touches her face, holds it delicately in front of his, with tears in his eyes.

CHRIS
Nor do I condemn you. You may
go. But from now on, avoid
this sin.

DISSOLVE TO:

EXT. TEMPLE OF JERUSALEM - COURT OF ISRAELITES - NIGHT

The Feast of Tabernacles is now drawing to its conclusion with a Ceremony of Lights. In the Court of the Priests, two colossal candelabra, each more than fifty cubits high, illuminate the sky. In the Court of the Israelites and in the Court of Women there are long serpentine lines of people carrying torches. An orchestra of Levitical MUSICIANS (with harps, reed pipes, flutes, and cymbals),

(CONTINUED)

XUM

CONTINUED:

together with a CHORUS of LEVITICAL SINGERS, stand on the fifteen steps separating the Court of Israelites from the Court of Women.

LEVITICAL SINGERS
(in harmony)
On that day there shall no longer be cold or frost. There shall be one continuous day, known to the Lord, not day and night, for in the evening time there shall be light.

FAVORING CHRIS AND THE DISCIPLES

They are part of the ceremony. Each of them carries a torch. Chris suddenly interrupts his prayerful demeanor, hands his torch to John, and strides over to the giant candelabra, as CHORUS continues:

LEVITICAL SINGERS
The Lord shall become king over the whole earth; on that day the Lord shall be the only one, and his name the only one.

FAVORING CHRIS

Beneath the candelabra, as he shouts out:

CHRIS
I am the light of the world. No follower of mine shall ever walk in darkness; no, he shall possess the light of life!

A paralyzing SILENCE grips the Temple. Then --

PHARISEE
You are testifying on your own behalf. Such testimony cannot be valid!

CHRIS
What if I am my own witness? My testimony is valid nonetheless, because I know where I came from and where I am going; you know neither the one nor the other.

(CONTINUED)

CONTINUED:

Musicians and Singers look at one another, uncertain about continuing, as:

CHRIS
You pass judgment according to appearances, but I pass judgment on no man. Even if I do judge, that judgment of mine is valid because I am not alone: I have at my side the One who sent me. It is laid down in your law that evidence given by two persons is valid. I am one of those testifying in my behalf, the Father who sent me is the other.

A CHIEF PRIEST
Where is your Father?

CHRIS
You know neither me nor my Father. If you knew me, you would know my Father too.

2nd PHARISEE
He's making God his Father!

CAMERA PANS CROWD

CHRIS' VOICE
I am going away. You will look for me but you will die in your sins. Where I am going you cannot come.

SHEPHERD
Will he kill himself? Is that what he means - 'Where I am going you cannot come'?

CHRIS' VOICE
You belong to what is below; I belong to what is above. You belong to this world - a world which cannot hold me. This is why I said you would die in your sins unless you come to believe that I AM!

(CONTINUED)

XUM

CONTINUED:

Faces in the crowd wince at hearing him ascribe the Divine Name to himself.

3rd PHARISEE
(demanding angrily)
Who are you?

NEW ANGLE

CHRIS
What I have been telling you from the beginning. I could say much about you in condemnation, but no, I only tell the world what I have heard from him, the truthful One who sent me.

TAX COLLECTOR
What is he talking about now?

CHRIS
When you have lifted up the Son of Man, then you will know that I AM, and that I do nothing by myself. I say only what the Father has taught me. The One who sent me is with me. He has not deserted me, since I always do what pleases him.

FRIEND OF TAX COLLECTOR
I believe him.

CHRIS
If you live according to my teaching, you are truly my disciples; then you will know the truth, and the truth will set you free.

4th PHARISEE
We are descendants of Abraham - never have we been slaves to anyone. How dare you say: You will be free?

CHRIS
I give you my assurance, everyone who lives in sin is the slave of sin. No slave has a permanent place in the family, but the son --

(CONTINUED)

CONTINUED:

CHRIS
(continuing)
-- Has a place forever. That is why, if the Son frees you, you will really be free. I know that you are descended from Abraham, but in spite of that you want to kill me because nothing I say has penetrated you. What I, for my part, speak of is what I have seen with my Father; but you, you put into action the lessons learnt from your father.

2nd CHIEF PRIEST
Our father is Abraham!

CHRIS
If you were Abraham's children you would be following Abraham's example. The fact is, you are trying to kill me, a man who has told you the truth which I have heard from God. Abraham did nothing like that. Indeed, you are doing your father's works!

5th PHARISEE
We were not born of prostitution - we have one father: God!

CHRIS
If God were your father, you would love me, since I have come here from God - I did not come here of my own will; it was he who sent me.

The crowd is confused, angered, disbelieving, believing but not understanding.

CHRIS
Why do you not understand what I say? It is because you cannot bear to hear my word.

2nd PHARISEE
You word goes against the traditions of our father.

CONTINUED - (2):

CHRIS
The father you spring from is
the devil - and you prefer to
do what your father wants.

FAVORING THE PHARISEES IN THE CROWD

They are enraged.

CHRIS' VOICE
(continuing)
He was a murderer from the start;
he was never grounded in the truth;
there is no truth in him at all.
Lying speech is his native tongue;
he is a liar and the father of lies.

FAVORING CHRIS

CHRIS
(continuing)
But as for me, I speak the truth,
and for that very reason you do
not believe me. Can any one of
you convict me of sin? If I am
telling the truth, why do not
believe me?

FAVORING DISCIPLES

They look on, apprehensive of the tension building in the crowd.

CHRIS' VOICE
(continuing)
Whoever is of God hears every
word God speaks --

ON CROWD

CHRIS' VOICE
(continuing)
-- The reason you do not hear
is that you are not of God.

3rd PHARISEE
(venomously)
You are a Samaritan - and possessed
by the devil!

XUM

ANOTHER ANGLE

CHRIS

I am not possessed. No, I honor my Father, but you want to dishonor me. I seek no glory for myself; there is one who seeks it, and it is he who judges. I solemnly assure you, if a man is true to my word, he shall never see death.

4th PHARISEE

Now we are sure you are possessed!

(with biting hatred)

Abraham is dead. The prophets are dead. Yet you claim: 'A man shall never know death is he keeps my word.' Surely you do not pretend to be greater than our father Abraham, who died! Or the prophets, who died! Who are you claiming to be?

CHRIS

If I glorify myself, that glory comes to nothing. He who gives me glory is the Father, the very one you claim for your God, even though you do not know him. But I know him. Were I to say to you I do not know him, I would be like you - a liar! Yes, I know him well, and I keep his word. Your father Abraham rejoiced that he might see my day. He saw it and was glad.

3rd PHARISEE

(screaming)

You are not yet fifty! How can you have seen Abraham?

ECU - CHRIS

CHRIS

I solemnly declare it:
before Abraham came to be, I AM!

FULL

Pandemonium breaks loose in the Courtyard. Several of the Pharisees hurl their torches at him for his blasphemy; people in the crowd reach down to the ground for stones to throw at him. The disciples rush over, trying to protect him as the crowd surges forward and onto the Court of Priests in their wrath. In the mass of confusion Chris slips away from them in the night.

DISSOLVE:

EXT. DESERT - DAY

It is early morning, and very cold. The sky is empty of both stars and sun. Walsh and Chris stand near the rim of a deep and vast canyon. Their faces are unshaven, there are circles under their eyes - they have been talking all night. Brisk, chilling winds kick up sand near their feet, play against their clothes, and ECHO into the canyon below.

Chris, deeply agitated, draws to a critical point of a great struggle within:

CHRIS
Father, help me --

WALSH
I'm trying...

CHRIS
Am I mad? Whether asleep or awake - his power overwhelms me...I feel - I feel I'm being totally assumed by him.

WALSH
(demanding, pleading)
You must not let go. Satan is taking a great grace in your life and trying to turn it into sin.

CHRIS
(whispering)
The Father has consecrated me and sent me into the world... I am the Son of God!

Walsh steps over to him, shakes him hard.

(CONTINUED)

XUM

CONTINUED:

WALSH
Chris, listen to me - the Spirit of God touches a soul in grace with great delicacy and gentleness - your very anxiety proves that this is not from God!

CHRIS
If you do not believe me, at least believe in the work I do.

WALSH
(desperately)
St. Paul said: 'I live no longer I, but Christ lives in me.' That is what is happening to you. Christ is filling your being. He is becoming the mystery and power of your life --

CHRIS
(loudly)
Then you will know for sure that the Father is in me and I am in the Father.

WALSH
(continuing)
-- But Satan is taking that mystery and perverting it! He's trying to convince you that you're God! Chris, get hold of yourself - you are not Jesus! You are John Christianson playing the role of Jesus!

CHRIS
You believe in God, believe also in me.

WALSH
(frantic)
You're being hypnotized by the power of Satan in your own mind!

CHRIS
(shouting)
The Father and I are one!

(CONTINUED)

XUM

CONTINUED - (2):

Walsh swings Chris dangerously close to the edge of the rim, and slaps him hard.

WALSH
Chris! Chris!

Chris tenses under the pain, shakes his head violently, and suddenly regains his normal consciousness. He throws his arms around Walsh, deeply shaken and afraid.

CHRIS
What is happening to me...
I'm afraid.

WALSH
It's o.k. now...It's o.k.

DISSOLVE TO:

INT. DIRECTOR'S SCREENING ROOM - NIGHT

CLOSE UP on slate, which says:

SHOT:125 SCENE: MAN BORN BLIND TAKE:7

Slate pulls away to FULL of 35 year old BLACK MAN, dressed in rags, a copper cup in his left hand. He squats against a wall, looking blindly into space, as:

PETER'S VOICE
Rabbi, who sinned, this man
or his parents, for him to have
been born blind?

FAVORING CHRIS

CHRIS
It was not that this man sinned,
or his parents, he was born blind
so that the works --

Chris forgets his lines.

CHRIS
(continues, faltering)
-- So that the works... Line!

DIRECTOR'S VOICE
Cut!

ON SLATE

SHOT:130 SCENE: MAN BORN BLIND TAKE:4

Slate pulled away to SHOW Chris, Peter, James, John, and Black Man.

CHRIS
(flat, unconvincing)
As long as I am in the world
I am the light of the world.

ON SLATE

SHOT:132 SCENE: MAN BORN BLIND TAKE:1

Slate pulled away to SHOW Black Man who now stands before the assembled Sanhedrin. The Black Man's PARENTS are next to him, cowering under the anger of the Sanhedrin, as:

NASI
(shouting)
Give glory to God! For our part
we know that this man is a sinner.

BLACK MAN
I don't know if he is a sinner -
I only know that I was blind and
now I can see. He put paste on
my eyes, and I washed, and I
can see!

SCREEN BLURS as the Director pushes the film chain ahead. The NOISE of a sound track moving at high speed is heard until the Director "punches" up this scene:

NASI
-- Comes from.

BLACK MAN
(defiantly)
Well, this is news! You do not
know where he comes from, yet he
opened my eyes. We know that
God does not hear sinners, but
that if someone is devout and
obeys his will, he listens to
him. It is unheard of that
anyone ever gave sight to a
person blind from birth.

(CONTINUED)

CONTINUED:

BLACK MAN
(continuing)
If this man were not from God
he could never have done such
a thing.

FATHER OF THE ASSEMBLY
What! You are steeped in sin
from your birth, and you dare
to lecture us!

He stands, decrees loudly:

FATHER OF THE ASSEMBLY
Expel this man from our community!

ON SLATE

SHOT:132 SCENE: MAN BORN BLIND TAKE:9

Slate pulled away to SHOW Chris and the Black Man stand in an alley.

CHRIS
(faltering noticeably)
Do you believe in the Son of Man?

BLACK MAN
Sir, tell me who he is so that
I may believe in him.

CHRIS
(hesitating)
He is speaking to you now.

BLACK MAN
Lord, I believe.

CHRIS
(spiritless)
It is for judgment --

SCREEN GOES WHITE, as Director switches off projector and the SOUND.

ON WALSH AND DIRECTOR

They have been viewing all of this in the screening room. The Director pushes a button that sends three mellow shafts of light down into the row where Walsh and he are seated.

(CONTINUED)

XUM

CONTINUED:

DIRECTOR
(exasperated)
Damnit!

WALSH
Everyone's tired. You've been
pushing the unit for three months --

DIRECTOR
It's not me - it's Chris. He's
blowing it, and his mistakes are
throwing off the whole unit.
We're already a week behind
schedule.

WALSH
You can't make a film if the
crew is exhausted.

DIRECTOR
(biting)
Thanks, Father - you're telling
me something new...

The Director pushes a button that will bring to the screen a visual print-out of sixteen verses from Chapter 10, as:

DIRECTOR
What's wrong with Chris is more
than his blocking or timing -
he no longer believes he's Christ.

(NOTE: The visual print-out of the sixteen verses from Chapter 10 of John's Gospel will be presented in three different sets: the first set in IBM computer print-out letters; the second set in rudimentary, type-set print; the third in hand-script.)

CAMERA ALTERNATES BETWEEN VERSES ON SCREEN, DIRECTOR, WALSH:

(VERSES) Truly I assure you:
Whoever does not enter the sheepfold
through the gate
but climbs in some other way
is a thief and a marauder.

Walsh and Director converse as the verses roll continually on the screen, silently.

(CONTINUED)

XUM

CONTINUED:

The one who enters through the gate
is shepherd of the sheep;
the keeper opens the gate for him.
The sheep hear his voice
as he calls his own by name
and leads them out.
When he has brought out those
that are his,
he walks in front of them,
and the sheep follow him
because they recognize his voice.
They will not follow a stranger;
such a one they will flee,
because they do not recognize a
stranger's voice.

WALSH
You talk as though he should
believe he's Christ.

DIRECTOR
Of course he should.

WALSH
No. I mean not as actor, but
as person.

(VERSES) My solemn word is this:
I am the sheepgate.
All who came before me
were thieves and marauders
whom the sheep did not heed.
I am the gate.
Whoever enters through me
will be safe.
He will go in and out,
and find pasture.
The thief comes
only to steal and slaughter and
destroy.
I came that they may have life
and have it to the full.
I am the good shepherd;
the good shepherd lays down his life
for the sheep.
The hired hand - who is no shepherd
nor owner of the sheep -
catches sight of the wolf coming
and runs away, leaving the sheep
to be snatched and scattered by the

(CONTINUED)

CONTINUED - (2):

wolf.
That is because he works for pay;
he has no concern for the sheep.

DIRECTOR
That's what I mean - as person. It's the best way to achieve acting perfection. A good actor is schizophrenic, he can be two complete persons at the same time. A great actor - and these are rare, very rare - becomes totally the role he is playing.

WALSH
Then he is not acting - he is possessed.

DIRECTOR
Ah, spoken in true Jesuit fashion. But, clever Father, what is wrong with being possessed by Christ?

WALSH
Possession, yes - but not enslavement. Christ does not enslave, he frees!

(VERSES) I am the good shepherd.
I know my sheep
and my sheep know me
in the same way that the Father
knows me
and I know the Father;
for these sheep I will give my life.
I have other sheep
that do not belong to this fold.
I must lead them out, too,
and they shall hear my voice.
There shall be one flock then, one
shepherd.
The Father loves me for this:
that I lay down my life
to take it up again.
No one takes it from me;
I lay it down freely.
I have power to lay it down,
and I have power to take it up again.
This command I received from my
Father.

(CONTINUED)

CONTINUED - (3):

DIRECTOR
Look, Father, religion is your business but art is mine - and I'm telling you that any great actor, any great artist, runs the risk of losing himself to his art.

WALSH
Risk, yes! Losing yourself, yes! - but to the truth!

DIRECTOR
Art is truth!

WALSH
Only in God.

DIRECTOR
(seething)
I am here for one thing - to turn this script into an art. That is all I care about - I'm not here to play God or father to Chris' identity problems. As long as his acting is convincing to me and to the public that he is a Christ I don't give a damn who he thinks he is!

CUT TO:

EXT. DESERT ROAD - DAY

Chris and the disciples are on their way to the home of MARTHA, her sister Mary (Candice), and their brother Lazarus, who has died. During this entire scene, Chris' acting betrays a nervousness and profound interior struggle - he is still fighting the thought that he is really the Lord Christ. This scene, which concerns Jesus' raising Lazarus from the dead will be a decisive and radical one in convincing Chris that he is Christ.

CAMERA TRUCKS with Chris, Simon, John, David. The other disciples are close behind.

CHRIS
Our friend Lazarus is resting. I am going to wake him.

(CONTINUED)

XUM

CONTINUED:

PETER
Rabbi, in Jerusalem they just
tried to kill you! And you're
going back there?

JOHN
Lord, if Lazarus is able to rest,
his sickness will pass.

CHRIS
Lazarus is dead...and for your
sake I am glad I was not here
because now you will believe.

O.s., SOBBING and CRIES of grief begin to swell.

CUT TO:

INT. HOME OF MARTHA AND MARY - DAY

Inside the home of Martha and Mary there are many FRIENDS mourning the death of Lazarus. It is obvious from the subdued emotion now being displayed that Lazarus has been dead for some time.

FAVORING CANDICE

Her face and eyes indicate a long period of weeping.

A few feet from her, Martha is interrupted by a MESSENGER who taps her on the shoulder and whispers something in her ear.

Martha stands quickly and runs out...

CUT TO:

EXT. OUTSIDE HOME OF MARTHA AND MARY - DAY

CAMERA FOLLOWS MARTHA as she hurries up the road to meet Chris.

FAVORING MARTHA AND CHRIS

MARTHA
(straining to hide the
resentment)
Lord, if you had been here, my
brother would never have died.

CONTINUED:

MARTHA
(continuing)
But I know that, even now, whatever you ask of God, he will grant you.

CHRIS
(eyes sunken, nervous)
Your brother will rise again.

MARTHA
I know he will rise again, in the resurrection on the last day.

CHRIS
(deeply agitated)
I am the resurrection and the life: whoever believes in me, though he should die, will come to life; and whoever is alive and believes in me will never die...Do you believe this?

MARTHA
Yes, Lord. I have come to believe that you are the Messiah, the Son of God: the One who is to come into the world.

Martha turns and races back to the house.

ON CHRIS

His face and body registers great turmoil.

FAVORING CANDICE

She runs up to Chris, embraces him, tears flowing in her eyes. Behind her, many of the Friends have followed.

CANDICE
Lord, if you had been here, my brother would not have died.

Chris looks at Candice, then to the Friends, many of them weeping.

XUM

FAVORING CHRIS

Waves of confusion and pain darken his face.

CHRIS

Where have you laid him?

CANDICE

Come and see.

CAMERA LEADS as Chris is led to a hillside several yards away. Carved out of the hillside is a tomb, its entrance sealed with a giant rock.

ON GROUP - FULL

The Friends of Martha and Mary are curious, apprehensive.

FEATURING CHRIS

His body shakes violently, his mind racked with: Am I Christ? Am I Chris? Suddenly he breaks down and weeps.

A FRIEND

He loved him very much.

ANOTHER FRIEND

He opened the eyes of that blind man. Why couldn't he have done something to stop this man from dying?

CHRIS

(drained, spiritless)

Take the stone away.

MARTHA

Lord, by now he will smell - this is the fourth day.

CHRIS

Have I not told you that if you believe you will see the glory of God?

THREE MEN roll away the stone.

ON CHRIS

As he begins to pray silently, first from a heart broken and torn - then, something else begins to rise in him - something powerful, awesome. He speaks:

(CONTINUED)

XUM

CONTINUED:

CHRIS

Father, I thank you for hearing my prayer. I knew indeed that you always hear me, but I speak for the sake of all those who stand around me, so that they may believe it was you who sent me.

FILM UNIT LINE

FAVORING Walsh, who is petrified with what he sees happening to Chris. He knows that if Chris commands Lazarus to rise, something radical will happen to Chris.

WALSH

(whispering violently to himself)

No, Chris. Don't! Don't!

ECU - CHRIS

CHRIS

(shouting mightily, freely)

Lazarus! Come out!

ON TOMB

ON CHRIS

ON CANDICE, MARTHA

THE CROWD

Reacting with dread as they HEAR the SOUND of FOOTSTEPS scraping against stone.

FAVORING THE TOMB

As LAZARUS, bound hand and foot and with a burial cloth covering his face, emerges from the dark tomb.

CANDICE

He's alive! O God, he's alive!

THE CROWD

Shocked, paralyzed, exuberant.

XUM

FEATURING CHRIS

His whole bearing is peaceful, calm.

CHRIS
Unbind him - let him go free.

CUT TO:

INT. ASSEMBLY HALL OF SANHEDRIN - DAY

It is late afternoon. The Sanhedrin is in full session and in the middle of a heated discussion concerning what to do with Jesus, whom they have been told has just raised a man from the dead.

NASI
(anxiously)
--And now he has raised a man from the dead!

FATHER OF THE ASSEMBLY
Here is this man working all these signs - and what action are we taking?

Caiaphas' face clouds with impatience and disgust. A spirit of deep agitation and hostility flows out of him, and from the body of the Sanhedrin.

A PHARISEE
If we let him go on like this, the whole world will believe in him. Then the Romans will come in and sweep away our sanctuary and our nation.

FAVORING CAIAPHAS

He slams a gavel-like instrument against the judgment bench, rises, and walks dramatically to the middle of the Assembly.

A surprised and definitive QUIET settles over the hall.

CAIAPHAS
(with the spirit of murder in his voice)
You do not seem to have grasped the situation at all - you fail to see that it is better for one man to die for the people, than for a whole nation to be destroyed!

CUT TO:

XUM

INT. HOME OF MARTHA AND MARY - DAY

Chris and the disciples are resting, enjoying the company of Mary (Candice), Martha, and Lazarus. There is an air of serenity throughout the room, but also a sense of anticipation. Candice is at Chris' feet, anointing them with ointment, a very expensive ointment. David looks on jealously.

DAVID
(petulantly)
Why wasn't this perfume sold? It could have brought three hundred silver pieces, and the money have been given to the poor.

CHRIS
Leave her alone. She had to keep this for the day of my burial. You have the poor with you always - but me you will not always have.

DISSOLVE TO:

EXT. OUTSIDE GATE OF JERUSALEM - DAY

The hills surrounding Jerusalem are crowded with tents, people, animals - many have come to celebrate the Feast of the Passover. A steady stream of people have animals to be sacrificed that they bring with them through the gate of Jerusalem.

Chris and the disciples stand on the same skull-shaped hill that was seen at the beginning of the film. They look at Jerusalem, silent, uncertain.

Nathanael brings a young donkey to Chris.

Chris looks at the donkey, mounts it, as:

MATTHEW
(to himself, quoting)
'Do not be afraid, daughter of Zion; see, your king is coming, mounted on the colt of a donkey.'

They start down the hill to the City.

EXT. JERUSALEM GATE - DAY

Chris is led through by a great throng of exuberant people, waving palm branches and singing out with

(CONTINUED)

CONTINUED:

joy and pride:

CROWD
Hosanna! Blessed is he who comes
in the name of the Lord!
Blessed is the King of Israel!

The Faces in the crowd are types of the whole human race: the young and the old, rich and poor, healthy and sick, curious and indifferent, loving faces, hating faces.

FAVORING DISCIPLES

It is their moment of glory.

ON CHRIS

The look - he knows how shallow this adulation really is.

DISSOLVE TO:

EXT. TEMPLE OF JERUSALEM - COURT OF ISRAELITES - DAY

It is later the same day. Clusters of people have gathered around Chris to listen to his teaching.

Andrew and Philip approach Chris...

ANDREW
Master, there are some Greeks
waiting outside the Temple -
they asked for you.

Chris straightens, as though an interior sign has alerted him that his death is now approaching.

CHRIS
Now the hour has come for the
Son of Man to be glorified. I
solemnly assure you, unless the
grain of wheat falls to the ground
and dies, it remains just a grain
of wheat --

Andrew and Philip look at him, perplexed.

CONTINUED:

CHRIS
(continuing)
But if it dies, it produces much fruit. The man who loves his life loses it, the man who hates his life in this world preserves it to life eternal. If anyone would serve me, let him follow me; where I am, there will my servant be. If anyone serves me, him the Father will honor.

BYSTANDER
What does he mean?

CHRIS
My soul is troubled now, yet what should I say - Father, save me from this hour. But it was for this very reason that I came to this hour.
(loudly)
Father, glorify your name!

A LOUD VOICE fills the whole Temple:

FATHER'S VOICE
I have glorified it, and I will glorify it again.

FACES IN THE CROWD

A beat of awed shock. Then, they galvanize.

TAX COLLECTOR
Thunder!

SILVER SMITH
An angel is speaking to him!

CHRIS

CHRIS
It was not for my sake that this voice came, but for yours. Now has judgment come upon this world, now will this world's prince be driven out, and I - once I am lifted up from the earth - will draw all men to myself.

CUT TO:

INT. CHRIS' TRAILER - DAY

We are CLOSE on Walsh as he nervously paces up and down in the trailer. He's desperate.

WALSH
Where are you? Where are you, Chris?

WALSH AND CHRIS

We now SEE Walsh is talking to Chris. There is a delicate and gentle serenity emanating from Chris. He seems in full possession of himself, and talks directly to Walsh, but his words are directly from John's Gospel. Walsh is being crushed under a violent struggle: Is Chris insane? Is he a saint? Is he Christ?

CHRIS
I am the Way, the Truth, and the Life. No one can come to the Father except through me. If you know me, you know my Father, too. From this moment you know him and have seen him.

CLOSE UP - WALSH

He's shouting, pleading:

WALSH
Your father is Dan Christianson!

CHRIS

CHRIS
Whoever believes in me, believes not in me but in the one who sent me, and whoever sees me, sees the one who sent me --

FAVORING WALSH

He sits down, jumps up, paces, restless and exasperated.

CHRIS' VOICE
I, the light, have come into the world, so that whoever believes in me need not stay in the dark any more. If anyone hears my words and keeps them faithfully, it is not I who shall condemn him --

(CONTINUED)

XUM

CONTINUED:

WALSH
(demanding)
Stop it, Chris! Stop!

CLOSE, CHRIS

CHRIS
(continuing)
I have not come to condemn
the world, but to save the world;
he who rejects me and refuses my
words has his judge already: the
word itself that I have spoken
will be his judge on the last
day.

ANOTHER ANGLE

Walsh, in an agony of absolute frustration, grabs a lamp, yanks it from its socket and crashes it against the wall.

Chris looks at him, pauses, then:

CHRIS
What I have spoken does not come
from myself; no, what I was to say,
what I had to speak, was commanded
by the Father who sent me --

Walsh, almost out of his mind, grabs Chris' Bible and hurls it crashing against a wall. Chris continues with conviction, calm, with no sign of insanity:

CHRIS
--And I know that his commands
mean eternal life. And therefore
what the Father has told me is
what I am now telling you.

ON WALSH

He slams his fists and body violently against the trailer wall.

FADE OUT

END OF PART I

THE PASSING OVER

(NOTE: In the following part of the film, Chapters 14, 15, and 16 of the Gospel will assume Chapters 18, 19, 20 - thus setting the entire Paschal Mystery within the Last Supper, the liturgical banquet now known to Christians as the Eucharistic Celebration.

At times the cenacle room setting will predominate (i.e. Chapters 14, 15, 16); at other times the trial, death, resurrection will predominate (Chapters 18, 19, 20). What will unite the two sets of Chapters is the Word (in John's Gospel). At those times when 18, 19, or 20 predominate, the words of 14, 15, or 16 will form the audio background, a background that is sometimes spoken, sometimes sung, and sometimes seen as printed supertitles (inner word) to the image.

This structuring of the Passing Over - two sets of sounds interwoven with two sets of images - should reflect aesthetically one organic LIGHT-WORD.)

XUM

PART II

FADE IN:

WHITE, BLANK SCREEN

The Scholar Priest's hand holding an ink pen moves INTO FRAME and writes the first seven words of what we now hear SUNG:

JESUS' VOICE
Father, may they be one in us,
as you are in me and I am in you...

CUT TO:

INT. CENACLE - NIGHT

IMAGE SHARPENS to SHOW, CLOSE, Chris' hands holding a large piece of unleavened bread. He lowers it, slowly.

PULL BACK a little to REAVEAL Chris at the apex of a "V" made up of the eleven disciples, all reclining on pillows.

Untouched dinner plates are before them, each setting with a wine goblet and a small dish filled with a red sauce called haroseth. In the center of the "V" a large platter of food waits to be distributed.

FAVORING ANDREW

ANDREW
Lord, where will we get the
lamb for tomorrow's Passover
Feast?

FEATURING CHRIS

He looks into Andrew, pauses, then at the other disciples. He rises, holds a beat, then:

CHRIS
Andrew, do you not remember
what the Baptist said of me?
I am the Lamb of God.

He takes off his cloak, goes to a corner of the room where there is a basin of water, one large towel and two smaller ones. He wraps the large towel around him. The disciples stare, not comprehending. Chris carries the towels and basin of water over to John.

XUM

FAVORING CHRIS AND JOHN

As Chris kneels before John and begins to wash his feet.

CAMERA PANS the disciples who react with surprise and embarrassment at what Chris is doing.

ON CHRIS AND JAMES, as Chris washes his feet.

FAVORING PETER AND CHRIS

As Chris goes to him with basin and towels, kneels before him. Peter moves his feet back abit, resisting.

PETER
Lord, are you going to wash my feet?

CHRIS
You may not realize now what I am doing but later you will understand.

PETER
Never! You shall never wash my feet -

CHRIS
If I do not wash you, you will have no share in my heritage.

PETER
Then, Lord, not only my feet, but my hands and head as well!

CHRIS
No one who has taken a bath needs washing, he is clean all over. You, too, are clean, though not all of you.

As he speaks, he looks over at:

CLOSE, DAVID

Who has been watching all this sharply, frowning. He holds for a beat, then looks away.

XUM

FAVORING NATHANAEL AND CHRIS

CHRIS
Do you understand what I am doing for you? You address me as 'Teacher' and 'Lord,' and rightly - for so I am. But if I wash your feet - I who am Teacher and Lord - then you must wash one another's feet.

Chris moves with the water basin to the next disciple, James.

ON JAMES AND CHRIS

CHRIS
What I am doing is giving you an example: as I do, so must you. I solemnly assure you, no slave is greater than his master; no messenger outranks the one who sent him. Once you know all these things, blessed will you be if you put them into practice.

Chris rises, walks to David, kneels, puts David's foot in the towel, washes.

FAVORING DAVID AND CHRIS

CHRIS
What I say is not said of all, for I know the kind of men I chose. My purpose here is the fulfillment of Scripture: 'He who partook of bread with me has raised his heel against me.' I tell you this now, before it takes place, so that when it takes place you may believe that I AM.

Chris looks David squarely in the face, waits, hoping. David's eyes are dark, fearful.

ON CHRIS

He takes the basin back to the corner, then returns to his pillow. He breaks the unleavened loaf of bread, passes it, as:

(CONTINUED)

XUM

CONTINUED:

CHRIS
I solemnly assure you, he who accepts anyone I send accepts me, and in accepting me accepts the one who sent me.

Chris falters, draws in a deep, pain bearing breath.

CHRIS
I tell you solemnly, one of you will betray me.

ON DISCIPLES

They look at one another, perplexity and suspicion marking their faces.

Peter signals to John, who reclines next to Chris. Peter gestures to him to find out who it is.

JOHN AND CHRIS

As John leans back against his breast:

JOHN
Lord, who is he?

Chris dips a piece of bread in the haroseth.

CHRIS
The one to whom I give this.

Chris rises, goes to David.

John and Peter look on, stunned.

FAVORING DAVID AND CHRIS

CHRIS
(whispering)
Be quick about what you are to do.

David takes the morsel from Chris, eats it. Looks with hatred at Chris, rises quickly and leaves.

Chris walks back to his pillow. Matthew and Jude have already started distributing the main course from the platter.

CONTINUED:

CHRIS
Now is the Son of Man glorified
and God is glorified in him.
If God has been glorified in him,
God will in turn glorify him in
himself, and will glorify him
very soon.

The disciples begin eating. Chris continues, absorbed in them.

CHRIS
My children, I am not to be with
you much longer. You will look
for me, but I say to you now
what I once said to the Jews:
'Where I am you cannot come.'

John looks at Chris, wondering. Chris looks back to him, as:

CHRIS
I give you a new commandment:
Love one another. Such as my
love has been for you, so must
you now love one another.
This is how all will know you
for my disciples: your love
for one another.

FAVORING PETER

PETER
Lord, where do you mean to go?

CHRIS
I am going where you cannot
follow me now; later on you
shall come after me.

PETER
Why can't I follow you how?
I will lay down my life for you!

Chris waits, looks hard at Peter:

CHRIS
I tell you truly, the cock will
not crow before you have three
times disowned me!

CUT TO:

XUM

INT. DIRECTOR'S HOME - STUDY - NIGHT

Walsh and the Director pace around the model, agitated, at one another's throats. From their tone and temper it is clear they are climaxing a heated argument. Walsh looks terrible - face unshaven, eyes dark and wary, gestures sporadic and uneven. The Director's shooting script is on top of the Temple model.

DIRECTOR

-- I've seen the dailies and I'm sure of it. It's too confusing - you've got to re-write the Supper!

WALSH

And change the theology of the Eucharist? Never! I will not play God with his Word!

DIRECTOR

No film audience will tolerate extended monologues and visual print-outs - even if God is speaking!

WALSH

(changes mood suddenly, becomes sullen)

You know nothing at all...Our film will fail.

DIRECTOR

What?

WALSH

Fail. I said Fail!

DIRECTOR

What are you talking about? Chris is in perfect form - the unit is working better than ever!

WALSH

(distracted, cold)

I wrote this screenplay to change people's lives and hearts...I wanted them to learn the truth about God. It's because of Chris I now understand - Revelation is closed!

(CONTINUED)

XUM

CONTINUED:

DIRECTOR
You're making no sense at all.

WALSH
To the extent that Chris is not
Christ, to that extent the film
will fail. To the extent that
Chris is Christ - the film is
an insane or blasphemous lie!

The Director picks up the shooting script, waves it threateningly:

DIRECTOR
I'm changing the script! You
can bring it to court if you want,
but right now I'm going to finish
this film! And frankly, at this
stage, I don't give a goddam
what your contract says, or
what you think!

He turns brusquely and walks out. Walsh yells behind him:

WALSH
Go ahead. Go right ahead and
change it, Mr. Art is Truth -
and I'll be right there to
enjoy the premiere of watching
your universe collapse!

CUT TO:

INT. CENACLE - NIGHT

Chris and the disciples are still eating the main course. Except for the morsel of bread broken off for David, the loaf has not yet been passed around.

FAVORING DISCIPLES

CHRIS' VOICE
Do not let your hearts be troubled.
Have faith in God, and faith in me.
In my Father's house there are many
mansions; otherwise, how could I
have told you that I was going to
prepare a place for you?

(CONTINUED)

XUM

CONTINUED:

CHRIS' VOICE
(continuing)
I am indeed going to prepare a place for you, and then I shall come back to take you with me, that where I am you also may be.

PHILIP
Lord, show us the Father and that will be enough for us.

ON CHRIS

CHRIS
Philip, after I have been with you all this time, you still do not know me?

PHILIP

He frowns, not understanding.

CHRIS

CHRIS
Whoever has seen me has seen the Father. How can you say, 'Show us the Father'? Do you not believe that I am in the Father and the Father is in me? The words I speak are not spoken of myself; it is the Father who lives in me accomplishing his works. Believe me that I am in the Father and the Father is in me, or else, believe because of the works I do.

DIRECT CUT TO:

EXT. GARDEN - NIGHT

The crest of an olive garden on a gently rising slope. A path serpentines down from here, in and out through trees and shrubbery to disappear in the darkness below. Beyond the velvet black, the lights of Jerusalem. At the top, a clear viewing area.

CAMERA SLOW PANS the sleeping figures of the disciples, sprawled in the clear area, ZEROS IN on Chris' figure, the UP ANGLES to CONTAIN his face, etched against silver moonlight. It is a quiet, contemplative moment. Chris is silent, looking down at his disciples. OVER THIS:

CHRIS' VOICE
I solemnly assure you, the man who has faith in me will do the works I do, and greater by far than these. Why? Because I go to the Father, and whatever you ask in my name I will do, so as to glorify the Father in the Son.

Chris senses something, looks over and downslope at:

POV - DOWN ANGLE ALONG SERPENTINE

A line of torches are winding upward from the hill base.

CHRIS' VOICE
Anything you ask me in my name I will do. If you love me and obey the command I give you, I will ask the Father and he will give you another Paraclete --

CHRIS

He turns back to his disciples. His face is worn, but quietly majestic. It is time. He moves among them, touching them, waking them. They slowly arise about him, silently, sensing from Chris' face that there is an ultimate confrontation about to take place. OVER THIS:

CHRIS' VOICE
-- To be with you always: the Spirit of truth, whom the world cannot accept, since it neither sees him, nor recognizes him; but you can recognize him because he remains with you and will be within you.

One by one, the disciples see and stare down at the o.s. oncoming torches. We begin to HEAR the murmur of the crowd, moving up.

XUM

DOWN ANGLE - TO ONCOMING CROWD

They are near enough now, coming on, to see the crowd carrying torches is led by David, the Temple Captain, followed by some members of the Sanhedrin, a band of soldiers.

CHRIS' VOICE
A little while now and the world
will see me no more --

FULL - FEATURING CHRIS

Half turned away, staring out beyond the oncoming group.

CHRIS' VOICE
-- But you see me as one who
has life, and you will have life.

FEATURING DAVID AND TEMPLE CAPTAIN

They and the others have stopped now, milling, confused, hesitating. The Captain looks at David, part question, part command. David strides to Chris, who still stares out beyond, almost not noticing David or the others.

CHRIS' VOICE
On that day, you will know that
I am in the Father, and you in me,
and I in you.

FEATURING DAVID AND CHRIS

The Captain and his men move in with a certain amount of reluctance. Chris suddenly turns to stare directly at David.

CHRIS
Who are you looking for?

DAVID
Jesus the Nazarene.

CHRIS
I AM!

David and several soldiers fall back, afraid of a miracle. Then, they square off again, as:

FAVORING PETER

As he suddenly draws his sword, springs at the mob, and slashes off the ear of MALCHUS, a servant to Caiaphas.

FAVORING CHRIS

CHRIS
Put away your sword! Am I not
to drink the cup the Father
has given me?

Several soldiers surround Chris, bind him.

CHRIS
I told you that I am he. If
I am the one you are looking for,
let these others go.

The Temple Captain motions to the soldiers and mob to stand aside and let the disciples pass. The disciples flee.

CUT TO:

INT. CENACLE - NIGHT

The disciples continue with their main course, but now the CAMERA is CLOSE on the unleavened loaf as Chris holds it up, breaks it:

CHRIS
He who obeys the commandments
he has from me is the man who
loves me --

He places the broken pieces on a large dish.

CHRIS
(continuing)
-- And he who loves me will be
loved by my Father.

He passes the bread to John; John takes a piece, passes it on to the others.

CHRIS
(continuing)
-- I too will love him and
reveal myself to him.

XUM

FAVORING JUDE

JUDE
Lord, why is it that you will
reveal yourself to us and not
to the world?

CHRIS' VOICE
Anyone who loves me will be true
to my word, and my Father will
love him; we will come to him
and make our dwelling place with
him.

DIRECT CUT TO:

EXT. PORCH OF ANNAS - NIGHT

ANNAS, the father-in-law of Caiaphas, stands on the porch looking down into the courtyard joining his house with Caiaphas'.

COURTYARD - ANNAS' POV

Those who have arrested Chris stand at the gate, BANGING LOUDLY.

CHRIS' VOICE
He who does not love me does not
keep my words. Yet the word you
hear is not mine; it comes from
the Father who sent me.

ON ANNAS

He gestures a WOMAN SERVANT to open.

FAVORING SERVANT

She inspects closely each person passing through the gate. John and Peter, who have been following closely behind the soldiers, arrive at the gate just as she is about to bar it. OVER THIS:

CHRIS' VOICE
This much I have told you while
I was still with you; the Paraclete,
the Holy Spirit whom the Father will
send in my name will instruct you in
everything, and remind you of all
that I have told you.

CONTINUED:

The Servant recognizes John, lets him pass. John gestures to her to allow Peter in. She looks at him carefully:

SERVANT
Aren't you another one of that man's disciples?

PETER
I am not.

FAVORING JOHN

He looks back, stunned at Peter's denial. He leaves Peter to follow after Chris. (John is known to Annas.)

FAVORING PETER

He walks over to warm himself at a fire surrounded by a group of servants and guards. He nudges his way close to the fire, then looks up to the porch and room where Chris has been brought.

FAVORING ANNAS

He paces restlessly in front of Chris:

ANNAS
What exactly is your teaching?

FULL

Chris is surrounded by soldiers. Behind, in a corner, John stands next to a servant.

CHRIS
I have always taught in the synagogue and in the Temple where all the Jews meet together: I have said nothing in secret. But why ask me? Ask my hearers what I taught - they know what I said.

A soldier strikes Chris, as:

SOLDIER
Is that the way to answer the High Priest?

(CONTINUED)

XUM

CONTINUED:

Chris recoils from the blow, angry - waits, breathes deeply, then:

CHRIS

If there is something wrong in what I said, point it out - but if there is no offence in it, why did you strike me?

FAVORING ANNAS

ANNAS

(disgusted)

Take him to Caiaphas!

COURTYARD - PETER AROUND THE FIRE

Peter is nervous, the attention of the group around the fire has turned to him.

GUARD

Are you not a disciple of his?

PETER

I am not!

Chris is being led through. He looks over to the fire, notices Peter.

SLAVE

But didn't I see you with him in the garden?

PETER

(emphatically)

I tell you - I don't know the man!

Several people at the fire look over to Chris, who has heard Peter's denial. Peter looks back to:

CHRIS

Sorrow grips his face.

PETER

He shakes with grief, runs to the gate. A cock CROWS.

CAMERA TRUCKS with Chris as he is led across the courtyard to the house of the reigning High Priest, Caiaphas. OVER the ABOVE:

(CONTINUED)

XUM

CONTINUED:

CHRIS' VOICE

'Peace' is my farewell to you, my peace is my gift to you; I do not give it to you as the world gives peace. Do not be distressed or fearful. You have heard me say, 'I go away for a while, and I come back to you.' If you truly loved me, you would rejoice to have me go to the Father: for the Father is greater than I.

CAMERA SWOOPS UP to porch of Caiaphas, who stands imperiously and looks down at Chris with a note of triumph in his eyes.

DISSOLVE:

EXT. PILATE'S PRAETORIUM - DAY

A large MOB, including Caiaphas, the Nasi, the Father of the Assembly, many other members of the Sanhedrin, dwellers in Jerusalem, pilgrims to the Passover - all of them accompany Chris to the Praetorium in the Fortress of Antonia. The Praetorium is the stone courtyard of the Fortress of Antonia, an oblong quadrilateral of some 300 feet by 150 feet, with square towers rising ninety feet at each of the four corners.

The mob arrives at the edge of the stone pavement.

NASI

Do not step on the pavement - or you will not be able to celebrate the Passover.

The people near the pavement draw back. The Nasi and a Temple soldier push Chris onto the pavement.

PRAETORIUM WALLS

ROMAN SOLDIERS on the walls and in the courtyard are alert, ready for trouble.

COURTYARD - PILATE

PILATE stands on a semi-circular dais. Close to him, a chair carved out of stone.

XUM

MOVE IN CLOSE on Pilate, his face troubled and disdainful. He scrutinizes the mob before him. And Chris.

PILATE
What accusation do you bring against this man?

FAVORING CROWD

CHIEF PRIEST
If he were not a criminal, we would not have handed him over to you.

PILATE'S VOICE
Take him yourselves, and try him by your own law.

NASI
We are not allowed to put a man to death.

FAVORING PILATE AND CHRIS

Pilate summons Chris to stand close to him. Then, in a quiet tone of voice:

PILATE
Are you the King of the Jews?

CHRIS
Are you saying this of yourself, or have others been telling you about me?

PILATE
I am no Jew! It is your own people and the chief priests who have handed you over to me. What have you done?

CHRIS
My kingdom does not belong to this world. If my kingdom were of this world, my subjects would be fighting to save me from being handed over to the Jews. As it is, my kingdom is not here.

PILATE
So, then, you are a king?

(CONTINUED)

XUM

CONTINUED:

CHRIS
It is you who say I am a king.
The reason I was born, the
reason why I came into the world,
is to testify to the truth.
Anyone committed to the truth
hears my voice.

PILATE
Truth! What is that?

Pilate looks up from Chris, uncertain, cautious. Then he addresses the Mob:

PILATE
I find no case against this man.
But according to a custom of
yours I should release one prisoner at Passover. Would you
like me, then, to release to
you - Barabbas? or the king
of the Jews!

CAIAPHAS
We want Barabbas!

Other voices in the Mob join in, a CHANT of BARABBAS! begins.

PILATE
(exasperated, to guards)
Take him and scourge him!

CUT TO:

INT. CENACLE - NIGHT

Chris and the disciples have finished eating, and now they are about to share a cup of thanksgiving. Each of the disciples now stands before his pillow. Chris walks to each one of them, handing him his (Chris') cup. Chris' face is filled with compassion and love. Chris is SINGING, but several times, as he looks at his friends, his voice breaks and tears flow from his eyes.

FAVORING CHRIS AND JUDE

As he hands Jude the wine cup, SINGING:

(CONTINUED)

CONTINUED:

CHRIS
I am the true vine,
and my Father is the vinegrower...

Jude drinks, hands the cup back to Chris. Chris looks at him with love, passes the cup to Simon the Cananean:

FAVORING SIMON

CHRIS
He prunes away every barren branch,
but the fruitful ones he trims clean
to increase their yield...

Simon drinks; Chris takes it and gives it to Matthew:

CHRIS
You are clean already,
but thanks to the word I have
spoken to you...

FAVORING MATTHEW

Who hands the cup back with tears welling up in his eyes.

FAVORING PHILIP

CHRIS
(his voice breaks with
love - he half-sings,
half-talks)
Live on in me, as I do in you.
No more than a branch can bear
fruit of itself apart from the vine,
can you bear fruit apart from me...

ON NATHANAEL AND CHRIS

CHRIS
(he can only talk now)
I am the vine, and you are the branches.
He who lives in me and I in him,
will produce abundantly...

ON JAMES (SON OF ALPHEUS)

CHRIS
(sighing heavily)
-- For apart from me you can
do nothing. A man who does
not live in me --

XUM

FAVORING JAMES

CHRIS
(continuing)
-- Is like a withered branch,
rejected, and picked up to be
thrown in the fire and burnt.
If you live in me...

CHRIS AND PETER

CHRIS
(grieved and lonely)
...And my words stay part of you,
you may ask what you will --

ANDREW AND CHRIS

CHRIS
(his words falter)
-- It...will be done...for you.

Chris takes the cup from Andrew, walks to John, a great pathos pouring out of him. John takes the cup, holds it to the side for a moment - embraces Chris.

JOHN AND CHRIS

John drinks.

CHRIS
(his heart returning,
he sings)
My Father has been glorified in
your bearing much fruit - and in
being my disciples.

CUT TO:

INT. MAKE-UP TRAILER - BEHIND PRAETORIUM SET - DAY

(NOTE: SUPERED, two lines at a time, the following text will be seen over this sequence. We will HEAR Chris' voice deliver only the first and last lines of the text as shown below. The text lines crawl SUPERED at TOP OF FRAME.)

VISUAL TEXT:

As the Father has loved me,
so I have loved you.
Live on in my love.

CONTINUED:

VISUAL TEXT CONT'D:

You will live in my love
if you keep my commandments,
even as I have kept my Father's
    commandments,
and live in his love.
All this I tell you
that my joy may be yours
and your joy may be complete.
This is my commandment:
love one another
as I have loved you.
There is no greater love than this:
to lay down one's life for one's
    friends.
You are my friends
if you do what I command you.
I longer speak of you as slaves,
for a slave does not know what his
    master is about.
Instead, I call you friends,
since I have made known to you all
    that I heard from my Father.
It was not you who chose me,
it was I who chose you
to go forth and bear fruit.
Your fruit must endure,
so that all you ask the Father in my
    name
he will give you.
The command I give you is this,
that you love one another.

CLOSE, Chris' back, as he lies on a Gurney-like make-up table. All we see is the back -- his face is not revealed. The back is scarred and torn with bits of flesh protuding sickeningly from exposed ribs. HANK, the make-up man's hands move INTO FRAME to attach a horridly realistic looking piece of torn skin along the edge of one of the lash-marks. PULL BACK SLOWLY as, OVER THIS:

CHRIS' VOICE

As the Father has loved me,
so I have loved you. Live
on in my love.

The text lines continue on, TOP FRAME, as described in note above as:

(CONTINUED)

XUM

CONTINUED:

FRANK, the other make-up man's hands bring over a bottle of red liquid. Hank takes it as:

PULL BACK to SHOW TRAILER. Chris lies face down on the table, along the line of make-up mirrors. Around the area, the traditional organized debris of the art. Down the line from the table, we now SEE David, relaxed on a director's chair, pre-occupied with fishing some beer cans out of a bucket with ice floating on it. It's hot in there, and Hand and Frank are sweating profusely through their undershirts. They have been drinking heavily, as evidenced by the "dead soldier" beer cans scattered along the make-up tables. Hank glares at the red liquid.

HANK
No, you horse's ass! Not that
one - the goat's blood!

Frank goes to the rack next to the trailer door and exchanges the bottle for another one. The trailer door is hooked wide open and through this, b.g., we SEE Walsh from time to time, pacing back and forth, absorbed in thought, oblivious to the hot sun.

Frank returns with the bottle clearly marked "Goat's Blood". Hank, meanwhile, has grabbed his beer can and guzzles what's left. He tosses it to the side, starts to artfully pour the Goat's Blood along the ripped flesh edges on Chris' back.

DOWN ANGLE, CLOSE - CHRIS' BACK

The blood oozes from the ribs. It's hard to believe it's not really his.

HANK'S VOICE
You shoulda heard the sonofabitch -
slurped up that arsenic and the
whole goddam water bucket. Then he
began choking like a constipated pig --

FAVORING HANK

HANK
(he makes strange sounds)
-- Then, zowie! his neck went rigid
and he keeled over deader 'n a
dead broad's box!

WIDER, as Frank and David laugh. All three guzzle heavily.

FRANK
Hot damn - you'll get yours one
of these days - the SPCA'll
catch up to you and 'll roast
your balls!

Frank gets the crown of thorns, takes over the blood.

HANK
At least I got 'em --

He puts finishing touches on Chris.

HANK
(continuing)
-- Will I be glad when this
goddam film is over!

Frank sprinkles the blood on the crown as:

FRANK
What's a matter, Hank, desert
drying ya up?

DAVID
(kidding maliciously)
Hey, Chris - rumors are flying
all around that you're a full
fledged schizo!

FRANK
How's it feel to be Jesus?...
Are ya all glowy inside - with
that love of God settlin' hot
coals through your veins!

HANK
You should talk, shithead.
I seen your mama turn schizo
every time your daddy walked
in the door!

BAWDY LAUGHTER, as David chokes a little on his beer.

FRANK
Funny...Ain't we funny today -
funnier 'n a struck up cock!

CONTINUED:

David sets down his beer, takes the crown from Frank, as:

HANK
(patting Chris)
Rise up, Jesus! Youse ready!

Chris begins to stand, his back still to CAMERA.

Text crawl SUPER ends.

CHRIS' VOICE
The command I give you is this -
that you love one another.

FAVORING DAVID AND CHRIS

As David parades over to Chris, SINGING, jingle fashion:

DAVID
Chris is Christ
Christ is Chris
couldn't get up in the morning.

MOVE in CLOSE on the crown as David rounds Chris, genuflects before him, then raises himself and the crown ritually, as:

DAVID
Your crown, CH--RI--ST!

HOLD ON crown, as it lowers to Chris, PANNING to SHOW his face for the first time. It is horribly disfigured and bloody.

FAVORING CHRIS

He leaves the trailer, completely silent.

EXT. MAKE-UP TRAILER - DAY

David stands at the trailer door, calls out to Walsh, mockingly:

DAVID
Look, Padre, the Christ!

Walsh, completely unkempt and with neurotic gestures, looks over to Chris. Chris walks by him, looking at him for a moment quietly.

XUM

CONTINUED:

Walsh calls out to Chris:

WALSH
Chris!

Chris does not turn back.

WALSH
Chris!

CUT TO:

EXT. PILATE'S PRAETORIUM - DAY

ESTABLISH PRAETORIUM, FULL - THE MOB, PILATE'S POV

CHRIS' VOICE
If you find that the world hates you,
know that it has hated me before you.
If you belonged to the world,
it would love you as its own;
the reason it hates you
is that you do not belong to the world.
But I chose you out of the world.

ZOOM IN ON PILATE

PILATE
Look, I am going to bring him
out to you to make you realize
that I find no case against him!

CHRIS' VOICE
Remember what I told you:
no slave is greater than his master.
They will persecute you
as they persecuted me.

Pilate gestures. Chris is dragged out by soldiers and turned to face the Mob. The ugly murmurs die down as they see his face. They are stunned. OVER THIS:

CHRIS' VOICE
They will respect your words
as much as they respected mine.
All this they will do to you
because of my name, for they
know nothing of him who sent me.

XUM

MOB FACES - PAN

The shock, horror at seeing Chris' condition.

CHRIS' VOICE

If I had not come to them and spoken to them, they would not be guilty of sin; now, however, their sin cannot be excused.

REVERSE - FAVORING PILATE AND CHRIS

PILATE

Look at the man!

CHRIS' VOICE

To hate me is to hate my Father. Had I not performed such works among them, as no one has ever done before, they would not be guilty of sin --

CLOSE ANGLE - CHRIS

The blood drips from the thorns down his bloated and bruised cheeks. Eyes stare out from wounded skin. A Soldier grabs his arm and starts to slowly parade him along the front line of the mob. Dead silence. Chris sags, keeps going with difficulty, he's weak.

CHRIS' VOICE

But as it is, they have seen, and they go on hating me and my Father.

MOVING - CHRIS' POV - THE MOB

Some turn away. Faces twist, sharing his agony. Others stare viciously, morbidly.

INTERCUT THE ABOVE AS:

CHRIS' VOICE

However, this only fulfills the text in their law: 'They have hated me without cause.'
When the Paraclete comes, the Spirit of truth who comes from the Father - and whom I myself will send from the Father - he will bear witness on my behalf. You must bear witness as well, for you have been with me from the beginning.

XUM

PILATE'S AREA

Chris, sagging, has made the circle and is dragged before Pilate and turned to face the crowd. Pilate watches, waiting. Dead silence.

PILATE

Well? Well?

Caiaphas and the Nasi, faces distorted with hate, push forward to the crowd edge near Chris.

CAIAPHAS AND NASI

Crucify him! Crucify him!

The Mob, turning, takes up the SHOUT. Pilate sees he is losing.

PILATE

Take him yourselves and crucify him. I find no case against him.

FATHER OF THE ASSEMBLY

We have our law, and according to that law he must die, because he made himself God's Son.

Fear crosses Pilate's face. He beckons Soldier to bring Chris over to him, close. CAMERA CLOSES IN ON them as:

PILATE

(secretively, shaken)

Where do you come from?

Chris does not answer.

PILATE

(continuing)

Do you refuse to speak to me? I have the power to release you and the power to crucify you, do you know that?

CHRIS

You would have no power over me whatever unless it were given you from above. That is why he who handed me over to you is guilty of greater sin.

CONTINUED:

Pilate stares at him, trapped between Chris' innocence and the hatred of the Mob. WIDEN A BIT as Caiaphas pushes forward.

CAIAPHAS
(loudly)
If you free this man, you are
no friend of Caesar. Anyone
who makes himself a king becomes
Caesar's rival!

Pilate glares angrily at the truthfulness of this threat. He storms over to his stone chair of judgment, sits.

PILATE
(with biting cynicism)
Look at your king!

MOB
Take him away! Crucify him!

PILATE
(mockingly)
What! Shall I crucify your king?

NASI AND FATHER OF THE ASSEMBLY
We have no king but Caesar!

CUT TO:

EXT. ROAD UP SKULL-SHAPED DESERT HILL - DAY

We SEE, from a distance, Chris being led to crucifixion. Soldiers and many others surround him, giving COMMANDS, SHOUTING ABUSES. OVER THIS, we HEAR Chris PROCLAIMING:

CHRIS' VOICE
I have told you all this
to keep your faith from being shaken.
Not only will they expel you from
the churches; a time will come
when anyone who puts you to death
will claim to be serving God!
All this they will do because they
knew neither the Father nor me.
But I have told you these things
that when the hour comes you may
remember my telling you of them.

Chris falls once under the heavy cross-beam he carries.

XUM

WIDEN TO INCLUDE 2nd and 3rd Cameramen, and several members of the technical unit, as they move parallel with the Mob.

EXT. SKULL-SHAPED DESERT HILL - DAY

The following text is SUPERIMPOSED over FRAME TOP (as before):

VISUAL TEXT:

I did not speak of this with you from the beginning
because I was with you.
Now that I go back to him who sent me,
not one of you asks me, 'Where are you going?
Because I have had all this to say to you,
you are overcome with grief.
Yet I tell you the sober truth:
It is much better for you that I go.
If I fail to go,
the Spirit of truth will never come to you,
but if I go,
I will send him to you.
When he comes,
he will prove the world wrong
about sin,
about justice,
about condemnation.
About sin -
in that they refuse to believe in me;
about justice - from the fact that
I go to the Father
and you can see me no more;
about condemnation -
for the prince of this world has been condemned.
I have much more to tell you,
but you cannot bear it now.
When he comes, however,
being the Spirit of truth
he will guide you to all truth.
He will not speak on his own,
but will speak only what he hears,
and announce to you the things to come.
In doing this he will give glory to me,
because he will have received from me
what he will announce to you.

(CONTINUED)

XUM

CONTINUED:

Above text crawls, FRAME TOP, over the following action.

At the base of a wooden stake (stipes) buried in the earth, a large cross-beam (patibulum) slams to the hard earth with a thud, as the wind now begins to RAGE.

CENTURION'S VOICE
Strip him!

FULL SHOT - CHRIS

Chris' back fills entire FRAME. Blood soaks through his formerly white overgarment. Two pairs of Executioners' hands rip the garment clear, exposing Chris' upper torso and outstretched arms. Blood streams from scabs and welts down Chris' naked back. Chris is swung around and lowered to the patibulum.

LOW ANGLE - MOB OF BYSTANDERS - CHRIS' POV

The Mob of Priests, Levits, and Townspeople ring the area of the cross. They are like figures in a mirage, their voices screeching a chaos of jeers and taunts.

FIRST VOICE
He saved others - let him save himself if he is the Messiah of God, the chosen one!

SECOND VOICE
So you are the one who was going to destroy the Temple and rebuild it in three days! Save yourself, why don't you!

NEW ANGLE - CHRIS

Chris' outstretched arms have been fastened to the one-hundred and twenty-five pound patibulum with a thick rope. The Executioners raise Chris to a sitting position, using the stipes to balance his weight. From the crown of thorns dug into Chris' head, blood rivulettes down his distorted face. Swirls of sand begin to blanket the hill as the wind HOWLS.

REVERSE - CHRIS' POV

The Mob, mocking and sneering, surges against a holding line of Soldiers. Behind the front line of the mob,

(CONTINUED)

XUM

CONTINUED:

Father Thomas Walsh, disguised as a Jewish shepherd, paces back and forth furtively and with great anxiety, stopping at one point of the mob, then another, to study Chris.

WALSH
(trying desperately to
convince himself)
You're mad! You have to be mad!

ON CHRIS AND EXECUTIONERS

The Executioners and two soldiers raise Chris up the stipes until the patibulum finds its niche at the tope of the stipes. Chris' body jolts into position, shivering violently.

CLOSE-UP - CANDICE

She's jammed against the line of soldiers by the mob. Face and eyes widening in the horror of Chris' suffering, she lets out a long SCREAM and frantically starts to slam her body into the retaining arms of the soldiers as:

CANDICE
No! Nooooooooo!

She breaks free, runs into the clear, toward Chris.

HILLCREST - FULL

For the second time we now see the Two Thieves crucified on either side of Chris.

Candice rushes INTO FRAME, hysterical, and flings her body against Chris'.

A soldier grabs her and tosses her roughly back into the crowd.

ON CANDICE IN CROWD

Frenzied and weeping she shoves her way down the front line of the crowd as it continues its vituperation.

She finally reaches John the disciple and Mary, clinging to each other, dread and horror clouding their faces as they look toward Chris. Candice grabs John, holding on to him, crying hysterically.

XUM

ON WALSH

He looks around in desperation and profound turmoil - shooting nervous and distracted glances at Chris.

MEDIUM SHOT - CENTURION

CENTURION
Some king these Jews have! Here--
(he hands inscription
to executioner)
Post this.

CAMERA FOLLOWS as executioner raises inscription to space slightly above Chris' head and pounds it to the cross with four nails. The inscription, written in HEBREW, LATIN, and GREEK says: JESUS OF NAZARETH KING OF THE JEWS.

THE CROWD - FULL

CHIEF PRIEST
(jeering)
Let the 'Messiah,' the 'king' of Israel,' come down from that cross here and now so that we can see it and believe in him!

ON CRUCIFIXION

CAMERA NOW MOVES UP Chris' violated, convulsing body, up to ZERO IN on Chris' face, CLOSE. He looks o.s. left and cries out:

CHRIS
Woman...!

JOHN AND MARY - CHRIS' POV

They both step forward, Mary first, then John to protect her.

CHRIS' VOICE
He is your son --
John, she is your mother.

CUT TO:

EXT. TOMB - DAY

The following words crawl, FRAME TOP, over the following action:

(CONTINUED)

CONTINUED:

VISUAL TEXT:

> All that the Father has belongs to me.
> That is why I said that what he will
> announce to you
> he will have from me.
> Within a short time you will lose sight
> of me,
> but soon after that you shall see me
> again.

CAMERA CENTERS on Mary, who sits on the ground holding Chris' body in her lap. The sword of sorrow has fully pierced her heart.

Nicodemus and JOSEPH of Arimethea raise Chris from her lap, and take him into the tomb, o.s.

ON CANDICE, JOHN, MARY

Drained, spent.

TOMB ENTRANCE

As Nicodemus and Joseph emerge. They roll a huge stone in front of the tomb's entrance. It is sealed.

CUT TO:

INT. CENACLE - NIGHT

Chris and the disciples recline on their pillows. The food and dinner plates have been removed - there remains only the bread and the goblet at each setting. Some of the disciples sip from their cups.

NATHANAEL

What can he mean, 'Within a short time you will lose sight of me, but soon after that you will see me'?

PETER

And didn't he say he was going to the Father?

CHRIS

You are asking yourselves about my saying that you will lose sight of me for a while.

(CONTINUED)

XUM

CONTINUED:

CHRIS
(continuing)
I tell you truly:
you will weep and mourn
while the world rejoices;
you will grieve for a time,
but your grief will be
turned to joy.

CUT TO:

EXT. TOMB - DAY

CHRIS' VOICE
When a woman is in labor
she is sad that her time has come.
When she has borne her child,
she no longer remembers her pain
for joy that a man has been born
into the world.

OVER THE ABOVE, we SEE Candice outside the tomb, stopping suddenly, an expression of shock on her face.

TOMB - CANDICE'S POV

The stone has been rolled back.

CAMERA RACES with Candice to the entrance of the tomb.

EXT./INT. POV, CANDICE - DAY

A shaft of light illuminates the empty stone slab where Chris was placed.

EXT. CENACLE DOOR - DAY

CLOSE, Candice's fist POUNDING frantically on door. PULL BACK as John UNBOLTS it, looks out cautiously. Peter is close behind him. Candice is out of breath, wild-eyed.

CANDICE
The tomb - empty. They have
taken the Lord out of the tomb!

ON JOHN AND PETER

They fly out the door down into the street, racing full speed to the tomb. Candice follows, stumbling, gasping for air.

EXT. TOMB - DAY

John reaches the entrance of the tomb first - looks in, then waits for Peter.

Peter rushes by him, into the tomb.

INT. TOMB - DAY

At the head of the stone slab where Chris lay, there is linen neatly folded.

John sees this, and suddenly realizes that the Lord has risen.

ECU - JOHN

Wide-eyed, realizing.

EXT. TOMB - day

Peter and John run out of the tomb, passing Candice, without saying a word.

CAMERA TRUCKS with Candice who stumbles to the tomb, weeping. At the entrance she looks in once again.

INT./EXT. TOMB - CANDICE'S POV - DAY

TWO ANGELS sit on the stone slab. They are dressed in brilliant white.

ANGEL
Woman, why are you weeping?

CANDICE
Because the Lord has been taken
away - and I do not know where
they have put him.

FAVORING CANDICE

As she turns, notices someone standing near her - it is the Risen Jesus, but she does not recognize him.

RISEN JESUS
Woman, why are you weeping?
Who are you looking for?

(CONTINUED)

CONTINUED:

CANDICE
Are you the gardner, sir?
If you are the one who carried
him off, tell me where you have
laid him and I will take him
away.

RISEN JESUS
Mary!

At this, Candice recognizes the Lord and embraces him enthusiastically. He responds warmly, joyfully, then:

RISEN JESUS
Do not hold me any longer, for
I am ascending to the Father.
Rather, go to my brothers and
tell them, 'I am ascending
to my Father and your Father,
to my God and your God!'

CUT TO:

INT. CENACLE - NIGHT

We SEE the disciples scattered in small clusters throughout the room. There is absolutely no indication of a meal having taken place. Suddenly, Chris appears in their midst. OVER THIS, we HEAR his voice SINGING, quietly and almost inaudible at first, then building:

CHRIS' VOICE
In the same way, you are sad
for a time, but I shall see you
again; then your hearts will
rejoice with a joy no one can
take from you. On that day you
will have no questions to ask me.
I give you my assurance, whatever
you ask the Father, he will give
you in my name. Until now you
have not asked for anything in
my name. Ask and you shall
receive, that your joy my be full.

The disciples are not aware of his presence until he speaks to them. He addresses them with the VOICE OF THE RISEN JESUS.

(CONTINUED)

XUM

CONTINUED:

CHRIS
Peace be with you.

The disciples look at him, totally stunned.

Chris walks in their midst, showing them his wounded hands and side. He embraces Peter, John, James...

CHRIS
Peace be with you.
As the Father has sent me,
so I send you.

Still embracing them, he sighs heavily.

CHRIS
Receive the Holy Spirit.
If you forgive mens' sins
they are forgiven;
if you hold them bound,
they are held bound.

CUT TO:

INT. PRISON CELL - NIGHT

We SEE Walsh, in prisoner's uniform, crouching against a dark wall, weeping bitterly.

RISEN JESUS' VOICE
(singing)
I have spoken these things to you in
veiled language.
A time will come when I will no
longer do so,
but shall tell you about the Father in
plain speech.
On that day you will ask in my name
and I do not say that I will petition
the Father for you.
The Father already loves you,
because you have loved me
and have believed that I came from
God.

CAMERA MOVES IN SLOWLY on Walsh, to CLOSE UP, then HOLDS.

RISEN JESUS' VOICE
Thomas...

(CONTINUED)

XUM

CONTINUED:

Walsh looks up, tears streaming from his eyes. He stops crying suddenly, shakes his head, tries to clear the wetness from his eyes - he is speechless and completely stunned by the Person he is seeing, o.s.

RISEN JESUS' VOICE
Thomas, do you love me?

WALSH
Lord...Lord, you know everything --

He begins to cry with joy.

WALSH
(continuing)
-- You know that I love you!

RISEN JESUS' VOICE
LOVE MY PEOPLE!

CUT TO:

INT. CENACLE - NIGHT

Chris and his disciples have completely finished eating the Supper. The wine cups are emptied. Chris and the disciples rise.

CHRIS
I came into the world.
Now I am leaving the world
to go to the Father.

JOHN
At last you are speaking
plainly, without talking in
veiled language.

JAMES
We are convinced that you know
everything. There is no need
for anyone to ask you questions.

PETER
We do indeed believe you came
from God.

XUM

FAVORING CHRIS

CHRIS

Do you really believe?
An hour is coming - has indeed
already come - when you will
be scattered and each will go
his own way, leaving me quite
alone... Yet I can never be
alone; the Father is with me.
I tell you all this that in
me you may find peace.

They are now leaving the Cenacle.

CHRIS

You will suffer in the world.
But take courage!
I have overcome the world!

DISSOLVE TO:

EXT. SKULL-SHAPED DESERT HILL - DAY

ECU - CHRIS

Face distorted. From the cross, he cries out:

CHRIS

I am thirsty!

PULL BACK SUDDENLY to INCLUDE Walsh, who is terrified by the conviction and agony in Chris' cry. He fears Chris is about to let himself die.

A soldier raises a sponge soaked with wine to Chris' lips. Chris drinks...

FAVORING WALSH

His darkness has reached its limit - with a LOUD, VIOLENT, HYSTERICAL SCREAM, he BELLOWS:

WALSH

CHRIS! DON'T! DON'T LET YOURSELF DIE!

ON FILM UNIT

They are shocked into silence and attention.

XUM

WALSH

He grabs a spear from one of the soldiers, starts racing toward Chris.

FAVORING DIRECTOR

DIRECTOR
Stop him! He's crazy! Stop him --

CANDICE

Frozen.

CROWD

Stunned, watching.

CHRIS

Agonized.

CHRIS
(crying out)
It is finished!

He bows his head, exhaling deeply.

ON WALSH

He charges up to Chris - spears him in the heart.

THE FILM UNIT

Paralyzed with shock.

FAVORING WALSH

Pulling out the spear...

CLOSE-UP - CHRIS' WOUND

Blood and water pour out.

ON WALSH

Full realization shakes his body and tosses him against the cross. He embraces Chris and SOBS VIOLENTLY:

WALSH
O God!!... My God!

CAMERA ZOOMS OUT SLOWLY from Walsh...Chris...the entire Film Unit, as:

CHRIS' VOICE
I have made your name known
to them, and I will continue
to reveal it - so that your
love for me may live in them,
and I may live in them.

DISSOLVE TO:

INT. PRISON CELL - DAY

WHITE SCREEN - The Scholar Priest's hand writes the finishing lines below what we see he has already written:

JESUS PERFORMED MANY OTHER SIGNS
AS WELL - SIGNS NOT RECORDED HERE -
IN THE PRESENCE OF HIS DISCIPLES.
BUT THESE HAVE BEEN RECORDED TO
HELP YOU BELIEVE THAT JESUS IS
THE MESSIAH, THE SON OF GOD...

The hand writes under this:

SO THAT THROUGH THIS FAITH,
YOU MAY HAVE LIFE IN HIS NAME.

The hand holds for a moment, poised, then writes, at the right side of the page:

FADE OUT

DARK SCREEN

SUPER CLOSING CREDITS OVER:

SLOW PULL BACK as we SEE the BLACK COVER of a folio, thick with white pages, that the Scholar's hands have closed.

O.s., the SOUND of a cell door clanging open.

PULL BACK and ANGLE OVER to SHOW the Scholar Priest is Father Thomas Walsh, dressed in conventional Roman clerics.

He holds a second, takes the folio and holding it to his breast, rises and turns to face:

NEW ANGLE - TO CELL DOOR

His LAWYER and a PRISON GUARD stand there. Walsh quietly walks to them.

WALSH

It's time.

The Lawyer nods. Walsh walks out of the cell. The Lawyer follows. Now the Guard, CLANGING the door shut.

CUT TO:

EXT. PRISON - DAY

CAMERA PANS with Walsh, Lawyer, and Guard as they walk down prison steps, where a lone PHOTOGRAPHER snaps pictures.

The three enter a waiting car, which drives off to...

EXT. COURTHOUSE - DAY

ON CAR

As Walsh, Guard, and Lawyer exit.

COURTHOUSE STEPS - WALSH'S POV

They swell with QUESTIONING NEWSMEN, PHOTOGRAPHERS, CURIOSITY MONGERS.

INT. COURTROOM

DOORS OPEN, Walsh enters, hesitates to see:

POV, WALSH

The Judge's Bench, looming.

Every seat is taken, many with members of the film unit. A steady DRONE of sensationist CHATTING fills the room.

CAMERA (WALSH) now moves forward down aisle, passing:

DIRECTOR

Objectively interested, checking the moment's potential as a scene in his next picture.

DAVID

Curious. He never really knew the man.

CANDICE

Looks into his face, understands.

WALSH

He is directed to the defendant's table.

FAVORING BAILIFF

BAILIFF
This courtroom will now come
to order. Please rise.

FULL - COURTROOM

JUDGE enters and sits. The Courtroom sits. The Judge bangs the gavel:

JUDGE
This court is now in session.
Defendant please rise.

END CREDIT SUPER

A moment of electric SILENCE hovers over the trial room.

JUDGE
Father Thomas Walsh, you are
charged with the murder of
John Christianson, on or
about April 12, 1974...
How do you plead: Guilty?
or not Guilty?

TRIAL ROOM - JUDGE'S POV

From WIDE ANGLE, we MOVE in CLOSE on Walsh. He rises, straightens up calmly, with perfect self composure and quiet, peaceful conviction.

WALSH
Your Honor... I did not kill
John Christianson.

BLACK OUT:

XUM

On the DARK SCREEN, the following light words move from the bottom of the screen to the top:

> THERE ARE MANY OTHER THINGS THAT HE WILL DO:
> IF ALL WERE RECORDED, THE WORLD ITSELF,
> I SUPPOSE, WOULD NOT HOLD ALL THE BOOKS
> AND FILMS THAT WOULD HAVE TO BE MADE.

FADE OUT.